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IMPORTANT TO MUSIC TEACHERS.

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Published Monthly

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American program.

twenty-five years later.

York Philharmonic-Symphony Orchestra and

York Philharmonic-Symphony Orchesta aim Metropolitan Opera Company has heen aban-doned, largely because of impossible husiness and artistic complications that would arise through trying to operate the two organiza-

EDMOND MULLER is a young violinist

from Ecuador, who has been winning his way in musical New York. After studying with Theodore Spiering and Joseph Achron in New York he hecame professor of violin in the National Conservatory at Quito, from

which he resigned in 1934 to return to pro-

principally responsible for the warm welcome of the mirthful musical tid-hit. "Hansel and Gretel," with its Wagner-flavored fairy-land score and tale, was the prelude to this

"MAVRA," a delicious one-act opera buffa by Stravinsky, had its first American hearing when

presented on the evening of December 28th, at the

Academy of Music, by the Philadelphia Orchestra As-

ociation. Maria Kurenko

in the leading rôle of Para

sha, and Alexander Smal-lens, as conductor, were

faccional work in The States.

THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LIII No. 3 . MARCH, 1935

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

JOHANN STRAUSS III
made his first appearance in
honor of the seventieth anniversary of the
A RICHARD STRAUSS FESTIVAL, in
made his first appearance in
honor of the seventieth anniversary of the
ASSOCIATION met in Milwaukee from Dehonor of the seventieth anniversary of the
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ASSOCIATION met in Milwaukee from Dehonor of the Milwaukee from Dehonor of the seventieth anniversary of the
ASSOCIATION met in Milwaukee from Dehonor of the Milwau French Casino of Chicago. He is a grandson

of the original Johann Strauss, who made his Concertgebouw. of the original Johann Strauss, who made his Vienness dehut in 1826, and a nephew of Johann Strauss, the "Waltz King" (son of the former), with whose immortal On the Beautiful Blue Danube he introduced his first THE "CASTOR AND POLLUX" of

Rameau is the work chosen this year for presentation in the remarkable series of re-vivals of early classics of the musical stage, vivals of early classics of the flustral stage, by the Oxford Opera Club (England). In his score Rameau is said to be less passionate than Monteverde, his predecessor by a century, and less human than Gluck, who came HANDEL'S "MESSIAH" had a rather unique performance on December 23rd, when given at Long Beach, California, by the Long Beach Civic Chorus, with the Long Beach Municipal Band filling the rôle of the usual orchestra. Herbert L. Clarke, conductor of the Band, led the overture, and Rolla Alford THE MAY MUSICAL FESTIVAL of

the other parts.

THE SALZBURG FESTIVAL of 1935 will be performances of Betchovers in "Fidelio" and Verdis" Status, led by Clemens Krauss: and Vo. 1812 and Verdis Status, led by Clemens Krauss: and Vo. 290 of Straus, led by Clemens Krauss: and Vo. 290 of Straus, led by Clemens Krauss: and Vo. 290 of Straus, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss, led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Vo. 290 of Strauss led by Clemens Krauss: and Vo. 290 of Strauss led by Clemens Vo. 290 of Strauss Vo. 2 THE MAY MISTIGAL FERTIVED of Florence, Italy, will include performances of "Moses in Egypt" by Rossini, "The Seasons" by Haydn; "Castor and Pollux" by Rameau; modern hailets by the School of Ballet of the Paris Opéra; the "Orseolo" of Pizzetti; "Un Ballo in Maschera" of Verdi; "Norma" of Bellini; "Elopement from the Seragilo" of Mozart; "Alceste" of Gluck; and many con-cert events, including the "Ninth Symphony" of Beethoven; "St. Matthew's Passion" of Bach; and the "Requiem" of Mozart. What led hy Bruno Walter. THE PROPOSED MERGING of the New

leaders. Frederic B. Stuven, of the Solvent and the Music of the University of Illinois was land, as the child of a muscaultana lected president, and D. M. Swarthout, with had piano lessons at four, was soon studying elected president, and the University of Kansas, the violin, and in 1869 entered the Lemberg the Company of the Company Concertagebouw.

THE THRIV-FIFTH "American Component Concert" was presented on December chitth, by the Rochester Symphony Orchestra, with Dr. Howard Hanson conducting. Computer the Constitution of the Const

"DET ROSERRAVAILET" and "Frau ohne Schat-ter (The Woman without a Shadow)" of at the close of an Opera Listener's Course Straus, led by Clemens Krauss; and Mozart's percent favored "Arda." research when fity "Don Glovanni," Wagner's "Tristo." Straus, led by Clemens Krauss; and Mozart's
"Don Giovanni," Wagner's "Tristan and
character of "Mada," twenty-five percent
chavord "Auda," respective third, fourth, fifth and sixth choice,



IAMES FRANCIS COOKE

Associate Editor

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niewczyk, near Lemberg (now Lwow), Po-land, as the child of a musician-father, she Conservatory. At sixteen she played a Hun-garian Rhapsody of Liszt for that master, followed by a difficult fantasia for violin, on Polish themes, by Wieniawski, and then sang for him, eliciting his historic "Sing! Sing for the world, for your voice is that of an angel." Having studied singing in Vienna and with Lamperti at Milan, she made her dehut on May 5, 1877, at Athens, as Elvira in Bellini's "I Puritani." Her American déhut was on October 24, 1883, at the Metropolitan Opera

DR. KARL MUCK, who lost his leadership of the Boston Symphony Orchestra hy refus-ing to conduct The Star Spangled Banner on a program during the World War, and who last year was deposed by the National So-cialist Government from his place with the Philharmonic Orchestra of Hamburg, cele-brated his seventy-fifth birthday on last October 22nd, in honor of which event the city of Hamhurg has changed the name of the former Holstenplatz to Karl Muck Platz and the Hamburg Philharmonic Orchestra has made him an honorary member and asked that he lead one of the concerts of this season.



THE HENRI WIENI-AWSKI birth centenary is being celebrated by an international contest of vio-linists under thirty years of age, which will begin at Warsaw on March third The movement is under the patronage of President and the French Government is recognizing Wieniawski's choice of the Paris Conservatoire for

the completion of his studies, by offering prizes of one thousand francs (about two hundred dollars) and five hundred francs to the French violinists who win first and second places among French contestants

(Continued on page 188)

MUSIC AXIOM FOR MARCH

LET MUSIC LEAD YOU TO HAPPIER LIVING!

FOUR AMERICAN CREATIVE MUSICAL GENIUSES

Left to right: Victor Herbert, Reginald deKoven, George Whitefield Chadwick and Edward MacDowell, as painted by William Schwartz

MUSIC STUDY EXALTS LIFE





THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS





THE ETUDE

















































































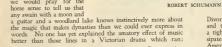
The Food of Love

"TF MUSIC be the food of love, play on," pleads the Duke in "Twelfth Night," with the keen, unerring acumen of the first citizen of Stratford. This was no new association, for ever since there was music it has been the companion of love. Whether music fosters love, or whether love fosters music, is not the subject of these paragraphs-merely the immortal relationship. Dryden, in his "Ode to St. Cecilia's Day," conceives of man as a thing made of music:

From harmony—from heavenly harmony This universal frame began; From harmony to harmony, Through all the compass of its notes it ran, The diapason closing full in Man.

Therefore, being but a figment of music, it is only reasonable

to assume that the love emotions of mere man must be most susceptible to the charms of the art. The eminent music critic, Henry T. Finck, before he invaded the field of music, made his fledgling thesis, after Har-vard and Munich, a very serious volume, "Romantic Love and Personal Beauty. While visiting him once at his home in Maine, we were allowed to read this interesting work; but somehow we were left with the impression that romantic love is not a thing for philosophical discussion. If we had all the wisdom of Ovid and his tedious Ars Amatoria, we would pray for the horse sense to tell us that



"Lor' me! How music does make me affectionate! When I hear Annie Laurie and the likes, my heart swells like a concertiny.

Blessed soul! The greatest of romances are ofttimes those which have never left the bounds of the imagination. The dream is always finer than the consummation. Love is the realization of the loftiest of human ideals-and, the higher the ideals, the finer their realization.

Certainly our foremothers in the Victorian era were aware of the potency of music in love, as doubtless have been all the daughters of Eve for all time. In that day, when girls, who "did not have to work," were quite necessarily chattels to be disposed of via matrimony, music was looked upon in many homes as one of the desirable baits for the marital trap. Claribella, or Sarah-Mirella, or Lucy, did not study music entirely for art's sake. When they struggled with Monastery Bells; Her Bright Smile Haunts Me Still; Moonlight on the Hudson; or Come Back to Erin; they were thinking of a very definite audience of one mustached and burnsided individual who would be so suffocated by emotions aroused by the said musical masterpieces that he would find their perpetrators irresistible Many a maid of those picturesque days frizzed her hair, tightened her stays, turned down the gas, and then (with proper dignity of course) materialized Cupid to the strains of Sweet Alice. Ben Bolt. "Sweet Alice" was usually infallible. It was

the golden amatory arrow which never failed to reach the masculine heart. Possibly such melodies as these, it was, that our musician poet, John Milton, had in mind when he inserted the line, Song charms the sense, in his "Paradise Lost." Song does charm the senses, and music still remains the talisman of Cupid. No one can properly estimate how many musical masterpieces have come from great romances of other days. Certainly one of the most moving of these is the gorgeous song cycle, "Woman's Love and Life," which Clara Schumann inspired Robert Schumann to produce.

In fact, the literature of the haircloth sofa days is peppered with allusions to the use of music to arouse the emotions of possible suitors. The references are none too complimentary to the young ladies of the time, who, for the larger part, were expected to have no other ambition in life than that of being

securely moored at a matri-monial altar. What happened thereafter seemed to be of little consequence. Whether both parties were congenial and domestically cooperative was not important. The essential thing was to get daughter "married off," and, since music could become an important part of the scheme, daughter was given music lessons so that she might be "accomplished."

Years pass (after the iniquitous habit of years) and with the passing of time, outward conditions change. Music is still "the food of love;" but it is regarded from a very different angle. Women have ceased to be bridal chattels.

Divorce, alas, in many quarters has become a commonplace; and the home, in thousands of instances, instead of being a tightly knit community of devoted interests, has been dissipated by many distinctive factors. The fortification of the American home is the dominating issue of our country today. Faith, love and music are three of the most important factors in its preservation. Ask any economist, any judge, any clergyman, any priest, any rabbi. Girls no longer think of studying music with a view to manufacturing matrimonial bait. They are thinking beyond the altar. "What will proficiency of music mean in keeping my future home together? What will it mean in my relations with children; in my later life?"

With the ephemeral music of yesterday-the era of Sidney Smith, Brinley Richards, Leybach and Gustav Lange-it could mean but little, but with the permanent and beautiful literature of the classics, the young woman acquires one of the greatest assets of life, which, if administered properly, may become of priceless value to every member of her future house hold, enriching the lives of all. Notwithstanding her recognition of this new dignity of music as a necessity in the home, the girl of today knows, as have all of her immemorial grandmothers, that music, beautiful music, throws an aura over the tender emotional experiences of life, which is not unlike the perfume

The sweet young sophisticates of today are by no means unconscious of the amatory influence of music. They employ it instinctively, just as a butterfly finds its way to the blossoms with the sweetest honey. Many of them may be guilty of turning on the radio at the appropriate moment; but a program of jazz may produce anything but a romantic atmosphere. Some

The youthful "he-man" of nineteen hundred and now, whose great granddaddies found Silvery Waves and Warblings at Eve as fateful snares, is quite as likely in this day to bite upon The Gold Fish of Debussy or the Day in Venice of Nevin. He takes a secret pride in noting the amateur attainments of the "girl friend." It means more to him to know that she can play a Chopin mazurka exquisitely than to listen to her bang away at a popular jazz tune that will be forgotten six weeks after it leaves Tin Pan Alley. He may do a lot of "fooling" and "joshing," but when he contemplates matrimony his thoughts are serious. Matrimony may be a long time.

Even a slight amateur ability to perform is better than musical illiteracy. We do not agree with George Bernard Shaw's wisecrack, "Hell is filled with musical amateurs." If he were right, Hell would be a very happy place; and all the testimony of tourists who have been there, including Dante, proclaims that it is anything but happy. What we need in these days of super-leisure are more amateurs-more lovers of the ability to demonstrate their emotions through artistic expression. No. Mr. G. B. S., you are "dead wrong." An earlier British wit, Sidney Smith, came nearer the truth when he said (at the age of seventy-three) to the Countess of Carlisle, "If I were to begin life again, I would devote it to music. It is the only cheap and unpunished rapture on earth.

The great music of the world is not the product of mathematics or mechanics. The fugues of Bach show clearly the inspiration of Gothic cathedrals, as the music of Palestrina breathes the dim lights and the incense of the basilicas-the motivating force in their creations was religion. The symphonies of Beethoven, the songs of Schubert and Schumann, the musical epics of Wagner-did they come from Archimedes or Euclid? Remove from the literature of music those works clearly inspired by the emotion of love, and that which remains would be laughably small. Love is certainly the food of much of the most emotional music of the world, whether that music be Du Bist wie eine Blüme of Rubinstein, the "Frauenliebe und Leben" of Schumann or those glorious apotheoses of love, the "Romeo and Juliet" symphonic poem of Tschaikowsky and the Liebestod from the "Tristan and Isolde" of Wagner.

If you have never fallen under the romantic lure of music, you have not yet really lived. The marvelous dream, the mystic phantasmagoria that creates the most beautiful of worldly emotions through the purest of arts, casts a spell of divinity upon those who are so blessed. Listen again to the poet of the Avon, as he has Lorenzo speak to Jessica. If you have never had a romance, or if you have had a score, the undying charm of these words remains the same:

> "How sweet the moonlight sleeps upon this bank! Here we will sit and let the sounds of music Creep in our ears: soft stillness and the night Become the touches of sweet harmony. Sit, Jessica. Look how the floor of heaven Is thick inlaid with patines of bright gold: There's not the smallest orb which thou behold'st But in his motion like an angel sings, Still quiring to the young-eyed cherubins Such harmony is in immortal souls."

Play on, sweet symphony of love. Raise us to cosmic spiritual heights otherwise unscaled.

"NOTHING IS IMPOSSIBLE"

E ARE IN AN AGE when the individual who tells himback another generation chronologically. All the "impossibles" are disappearing before the march of science. Conferences with hundreds of teachers during the late depression revealed a fine spirit and ambition to make good in every imaginable way, but in countless instances the teacher had built up around himself a barrier of fear that he could not surmount. Tear down these barriers by our natural American resourcefulness

We heard of one teacher who, in ransacking his city for new pupils, made the discovery that in many homes where there were children and where the parents had comparatively comfortable means, there were no pianos. The situation called for sales oratory, and that teacher was, in addition to being a good teacher, a quite wonderful sales orator. He went to his piano dealer and found that he too was hiding behind a fear barrier "No use trying to do anything now," he complained. "The people haven't any money," and so on. But, by the great horned ostrich (how's that for an impromptu cuss word?) that teacher actually turned himself into a piano salesman for the time being and sold several instruments, thus gaining many

It is in these days no disgrace for teachers to canvass a neighborhood in a door to door campaign for new pupils. The world is changing mightily, and there are great things to be done. The methods employed during the war knocked the props from under a vast amount of false dignity. No sensible teacher will remain without pupils because of a silly pride. In these times your obligation is a missionary one. Go forth to carry the gospel of good music wherever it is most needed.

All that we possessed in 1929 is still here-money, goods, ground, opportunity. What is the difference? The great dynamos of industry and commerce were largely wrecked by fear and by its twin devil, panic. Our dynamos of progress are work and confidence. We feel that music will have a great part in restoring these. Be proud that you are a musician, and laugh at the impossible. Thousands of people can have pianos and music in their homes, if they are led to forget their fears and to realize that confidence in action is the only real road to continual prosperity.

THE FIRST ORCHESTRAL CONDUCTOR

A CCORDING to Charles Francis Potter, A.M., S.T.M., author of "Is That in the Bible?", David was the first orchestral conductor. In Second Samuel, 6:5, will be found "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals." The Moffett version gives "lutes, lyres, drums, rattles

All of this may mean much or little, because the nomenclature of instruments is subject to much variation in interpretation. Potter insists, however, that wooden cornets were not only possible at this time but even probable, as they existed in Germany as late as the time of John Sebastian Bach.

The Bible is splendidly explicit in telling the personnel of this orchestra of David, which assembled to prepare a place for the Ark of God. In First Chronicles, 15:19, it even goes so far as to name the singers and players selected from the Levites. Apparently, in First Chronicles, fifteenth chapter, the huge musical group numbered about two hundred and eighty participants. In First Chronicles, 23:5, we learn of a monster orchestra: "'and four thousand praised the Lord with the instruments which I made, said David, to praise therewith.

From the Twenty-third to the Thirtieth of April, the National Federation of Music Clubs will be in convention in Philadelphia; and, in honor of this huge assembly of leading women in the musical life of our country, THE ETUDE Cover for that month will be a magnificent portrait of the late Mme. Marcella Sembrich.

THE ETUDE

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What I Learned from Broadcasting

By the Famous Metropolitan Opera Tenor

NINO MARTINI

As Gold to Rose Heylbut

An Interview secured expressly for The Etude Music Magazine

self of the idea that "it looks so easy that are to be effective. anybody could do it!" When you attend a performance of opera or a concert, you enter into the problems of the performer you that evening's pleasure. But radio not depend on one register alone to make work is very different. You are at home, your success, no matter how tempting that And because the musical effect is so easy for you to get, you have a subconscious impression that it is just as easy to pro-

easily do better than that, myself!" That impression of effortless ease is the performance. I say this as the result of actual experience. My own work is divided between performances at the Metro-politan Opera and broadcasts over the Columbia network, and I can tell you honestly that I spend quite as much time in studying, coaching, and rehearsing for the one as for the other.

I am constantly asked for inside information about radio technic and radio personality. The impression seems to persist that there is a special sort of vocal technic required for radio work, and that that elusive thing called personality must be of a unique sort, in order to register over the air. I may disappoint you, perhaps, by saying that this is not at all true.

The Radio Voice

THE TECHNIC of singing over the air is in no wise different from that of singing in a studio, in a concert hall, or in an opera house. There is only one way of producing good tone-the right way. Either you know how to sing or you do not. If your voice is properly placed, if you know how to breathe and to produce your tones correctly; if, in short, you possess an adequate singing technic; you are as well equipped for radio work as anyone can be. Pianists and violinists do not seek special kinds of technic. There is no reason why singers should do so, either, unless it be that they have fallen victims to the erroneous idea that radio work is easier than visible singing, and different from it.

The only possible difference has to do with the mechanics of reproduction and not with singing at all. Just as, in photography, certain types of faces register better than others, regardless of the incertain types of voices register better than others in reproduction. On the whole, I should say that voices with warm timbre and "body" come over the air better than thin voices. Also, deeper tones are more agreeably reproduced than high, "fluty" ones. Naturally, this does not mean that sopranos and tenors have less chance of radio success than altos or basses. But I do believe that the voices which depend for their effect on high notes exclusively are,

HE GREATEST difficulty confronting the aspiring radio singer is an must be warmth, depth, and vitality in the than low tones; and special care must be In the studio proper, the orchestra plays attitude of mind. He must rid him middle registers as well, if the high notes radio of the control room. The Full Technic

leave the hall convinced that he has put a great deal of study and work into giving firm, warm, and perfectly produced. Do basis is straight, correct singing. work is very uniferent. Join are at alone, your success, no matter now temponing that relaxed; your own day's work is done, and may seem. Even if you believe that your Ago the like that your Ago the like that your Ago the like that your You have only to turn a dial to listen in high C's and your coloratura fluencies are your strongest point, do not seek an audi- the control room, regulating the sounds that duce! You may even say, "Pooh! I could just as able to stand criticism. Thus, if thing the controls can regulate is volume.

ing. I stand about five to six feet from deed, the first time you witness a broadthe microphone, when broadcasting, and never move from that position, whether the at the same moment the announcer speaks, THE REASONS for this have to do passage requires full voice or a mezoa you wonder at the terrible confusion that with sound vibrations and the laws of voce. I sing all my tones exactly as I must result. But there is none. However, merely by watching him work. You see him breather, you observe him prepare an mechanical reproduction. Therefore the would in a theater, sometimes in full voice the tonal quality of the fading orchestrations and the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration in the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result. But unterly month of the fading orchestration is the laws of vocc. I sing all my tones exactly as I must result is the laws of vocc. I sing all my tones exactly as I must result is the laws of vocc. I sing all my tones exactly as I must result is the laws of vocc. I sing all my tones exactly as I must result is the laws of vocc. I sing all my tones exactly as I must result is the laws of vocc. I sing all my tones exactly as I must result is the laws of vocc. I sing all my tones exactly as I must result is the laws of vocc. I sing all my tones exactly as I must result is the laws of vocc. I sing all my tones exactly as I must result attack, you notice his gestures, his deport that the state of the stat

Limitations of the Control

the quality and production of a voice.

tion unless your middle and lower registers go out to the radio listeners, can do things I do not think there is such a thing. The are just as sure, just as musically complete, to the voice. As a matter of fact, the only microphone simply reflects the human warmth and the earnestness of the person just as able to stand criticism. 1 ms, it tung the controls can regulate its volume. Warmin and the carnestness of the person your high notes should not register as well. They can tone down an onte that is in danger before it. It cannot add on take away, as you had hoped, you may still be able to of blasting, and they can increase the loud-prove yourself of interest to your judges need of a none that is to fain. That that is has built up a thorough musical background, hopeful eyes at the microphone. For radio by demonstrating a well rounded vocal all. Radio controls cannot build up tone and who sincerely tries to reach the hearts noperul eyes at me micropnone. For radio by oemonstrating a well rounded vocal and standard control cathled beautiful from the same background equipment. Radio work certainly demands quality, warmth or correct production, when of is listeners, will get across every time, of serious work, of earnest attention and of careful preparation as any visible musical formed, evenly proportioned vocal scale can of the control of the radio, and you suddenly hear it fade away, shorter way of saying that a singer is scarcely be called radio technic.

Again, because of the sound vibrations involved in mechanical reproduction, high you more distinctly, this lessening of or-cacker caches, inscription of the control o and yet enjoys a reputation for personality

The Polishing Process

CANNOT sufficiently emphasize the great responsibility of singing to that vast, invisible radio audience. It might be an enlightening experience for you to take a look at some of our rehearsals, and the coatless, perspiring hard work that goes into perfecting the brief half-hour program that comes to you. It is not simply a matter of memorizing a song and then singing it, casually enough, into a little black box Every phrase, every tone must be studied, planned, timed, synchronized. Once the microphones are opened and the broadcast is on, no mistakes can be repaired. There

can be nothing short of perfection.

My present weekly half-hour over WABC requires hours of study, every day. Songs must be selected; and, since the same song may be only rarely repeated over any given series, I must constantly be on the watch for new material, trying out new effects, learning new songs, which I may never use again. When I have coached privately, so that I am letter perfect in every tone, every word, every possible shade of phrasing and expression, I begin rehearsals with the conductor, the orchestra, and the ensemble chorus; all of whom have been going through the same kind of intensive study. Then six, ten, twenty hoursany number of hours!-may be needed to rehearse together, picking up loose ends, working towards the one goal—perfection. And yet I am frequently told that I have a snap job-only half an hour of work a

The Worth that Lives

THE QUESTION which every young singer wants to have discussed is, "How does one get into radio work?" People hear dazzling tales of the salaries paid on the big commercial broadcasts; they think of those snap jobs of half an hour a week; and, naturally enough, they wonder



Tenor Soloist of the Metropolitan Opera Company

A Short Course in Memory Graining

of easy money that I want to dissipate.

novelty value after a very few weeks. And ket elsewhere. then comes the day of reckoning. The performer with only one trick in his bag will find himself the loser. My honest adso secure in your musical background and time enough for an audition then,

Many Called, Few Chosen

shows what chance one stands unless he regarded. has something immensely solid and immensely interesting to offer.

golden stream to themselves. It is this idea is not. It all comes back to that idea of best, and which best represent your spefatal facility which people have come to cialty or type. Be as earnest and as un-There is one thing the big broadcasting hold in regard to radio work. A small casual about it as you possibly can. The companies are always seeking, and that is town beginner, with a pretty voice and a listening end of radio is fun; the inside outstanding merit. Sometimes merit will few "cute" numbers would never dream of it is hard work. come in conservative form, sometimes of tackling Mr. Gatti-Casazza for a chance And even then, do not look for spectacuparticular dress it wears. The radio singer refused. The studio officials are not unfair. must know how to sing. He cannot succeed The untrained beginner is so, in trying to with novelties or tricks alone. The very use the radio as an outlet for a commodity short-livedness of radio material kills he knows perfectly well he could not mar-

Getting a Hearing

THE FIRST THING for the one who vice is, first learn to sing. Unless you feel would have a radio career to do is to make of himself a first-class musician. He tour with one of the leading concert man- to build a repertoire; how to judge song agers, do not try to break into radio work. values; how to face an audience and make Wait and work and study, instead, and friends with it. Then, when he is sure of question your sureness, in Metropolitan himself-so sure that even Mr. Gatti-Opera terms, a year hence. There will be Casazza could not cause him to quail-he should ask his teacher, or some reputable music expert in his town, to write to one of the broadcasting companies in his be-AST YEAR, some two hundred thou- half, recommending him for an audition, L sand persons, of all ages, asked for and stating why he deserves to be heard. radio auditions. Most of them succeeded in Applications from unformed youngsters, heing heard. And how many new radio who write that they are "just as good as singers, do you suppose, were chosen from So-and-So," do not receive much attention. that lot? About twenty. Of those twenty, But no serious and documented letter from possibly three have become stars. That an expert and reliable musical judge is dis-

treated just as seriously as a public con- hard work and determination.

You say, "That is pretty hard?" No, it cert. Prepare the songs which you sing

compled with some novelty; but it is the to sing. But he does write to the radio far results. Possibly your voice will not had the great good fortune, however, a merit that counts every time, and not the companies, and often feels hurt if he is register well. Possibly your type of voice, or of singing, does not happen to be needed. Possibly no obstacle at all will arise, and you are put on the list. And, even if you should be engaged at once, the beginning in radio work is as difficult as had to do was to work. Oddly enough, the ultimate success is great. It is only natural that big names should be preferred. If you, yourself, had the chance of listening to Rosa Ponselle or to Mary Smith at the same hour, which would you choose? your vocal habits that you would seek a should learn what music means; learn how Big names mean something; they stand as Metropolitan Opera House audition or a to sing; how to produce perfect tones; how proof of past success. The beginner, with all his success still ahead of him, cannot reasonably hope to compete with the singer who has made the world notice him. And the wise beginner does not grumble at this condition, which cannot fairly be changed. He knows that today's star had just as stony a path to tread ten years ago, as he now has; that ten years hence, he, himself, may be telling other beginners about the hard time he had. The best the radio be- or fourteen hours of practice and musical ginner can hope for is a very small open- study. Of course I had to go to hed early ing and very small pay; and the chance to enough to make that dawn beginning pos be heard and "discovered." In every case sible! So, when I advocate work, and his future will depend, not on luck, or in- more work, I know what I am talking fluence, or a sudden warmheartedness on about! If I had depended on luck, luck If an audition is secured, it should be the part of studio officials, but on his own would probably have passed me by! That

more than one would recognize the three elementary sounds (K-A-T) when pro-

nouncing the word CAT. The motions,

1. Press thumb and proceed as before.

Treat each finger in precisely the same

on octave playing in general.

C. D. E. F. G.

4. Take position.

Press thumb.

Take position.

Raise thumb

Raise 2nd. finger.

Press 2nd. finger.

1. Press and proceed as before.

Relax.

Relax.

Work; and then Work BELIEVE in mighty hard work.

came to this country, practically un known. I had sung in France and in my native Italy (my home is Verona, the city of Romeo and Juliet); but when I reached America I was just another beginner. having been taught to sing correctly. cannot, in all honesty, take too much credit to myself. My voice was born into me: and my singing habits were instilled into me by wise and careful teachers. All never sang any regular audition before getting into radio work. I was recom mended to the Columbia Broadcasting Sys tem, and they invited me to sing for them I was given my Metropolitan Opera contract as the result of my radio work. consider myself to have been extremely

But I did not depend on luck alone to help me! I have worked. The last ten years of my life-and I am not yet thirtyhave been spent almost entirely in acquiring correct vocal habits. There have been months on end when I rose at dawn, to practice when the voice was freshest. Ther the rest of the day was given to ten, twelve is the very best success hint I can give.

Relaxation Rather than Contraction By H. D. PRICE

some light on the subject.

Is it not apparent that the expenditure the finger, hand or arm. of any energy whatever must take into con sideration contracting the muscles involved and that it is impossible to contract and relax a muscle simultaneously? Hence relaxation and contraction are complimentary functions and are both necessary in the proper execution of piano technic.

Extreme contraction without the counterbalancing relaxation produces that tense situation so apparent in nervous perform-Extreme relaxation without proper tensing of the muscles produces a slack,

inaccurate technic. The question naturally arises, When, where and how are these functions to be employed?

The pronunciation of any simple word of one syllable is in reality a combination of sounds. Take, for instance, the word, cat. It consists of three sounds, K-A-T. A clear 5 pronunciation of the word depends upon the conciseness with which the sounds composing it are produced.

Likewise a supposedly simple move on the piano is, in reality, a compound, consisting of several component motions. The proper execution of it depends upon a clear perception and practice of the motions com-

In the following exercises, position means a natural easy position of the hand on the keyboard with the finger tips just touching the keys. Press means a firm pressure of 5. the key, not a stroke. Relax means the 1. relaxing of the muscles thereby permitting

"How can relaxation be employed in the the key to raise the finger (the finger not These octave exercises varied indefinitely Treat any two other fingers the same execution of strenuous fortissimo passages rising of itself). Raise means to lift the by choosing different keys will be conducive way. on the piano?" Possibly a consideration of finger or the hand clear of the keyboard to a solid octave technic. However in rapid the counter function, contraction, will throw as high as can be done without straining. octave playing, one may not be able to Shift means a lateral or side movement of recognize these component motions any

OCTAVE EXERCISE NO. 1 For the development of the wrist, Place

the hand in position over the octave CC. There are four separate motions involved. Relay

3. Raise hand from the wrist. Keep forearm still.

Press and repeat as before.

OCTAVE EXERCISE NO. 2 For the development of the side shift. 2. Relax.

Place hand in position over the octave CC. 3. Raise.

Shift to over the next key DD. Do INDIVIDUAL FINGER EXERCISES not lower hand. Position on DD. Press and proceed as before, but shift manner as shown in exercise No. 1.

back over CC on count four.

OCTAVE EXERCISE NO. 3 For the development of the forward-shift. Place the hand in position over the oc-

Relay

Shift the hand in a right-forward movement over C sharp.

Position on C sharp

Press and proceed as before, but shift back over CC on count four.

INDIVIDUAL FINGER EXERCISE

For the development of the shifting muscles. Place the hand in position with the thumb, 2nd and 3rd fingers over C, E however, are there and a slow practice of and F respectively.

Press 2nd finger on E.

them will have a decidedly beneficial effect Relax.

INDIVIDUAL FINGER EXERCISE Shift to left over D. (Do not lower For the development of the finger muscles. Place the hand in position over

finger during shift.) Position on D.

Press 2nd finger on D. 1. Press thumb. Do not disturb the fin-Raise.

> Shift to right over E. Take position.

1. Press and proceed as before. INDIVIDUAL FINGER EXERCISE

For the development of the extensor

muscles of each finger, place the hand in position over C. D. E. F. G. Press 2nd finger on D.

TWO FINGER EXERCISE NO 6 For the successive use of two different fingers. Place the hand in position over

Extend to over C sharp. Take position on C sharp. Press C sharp.

Relax.

Draw finger back over D. 5. Take position on D. 1. Press D and proceed as before.

This exercise can be varied by using D and E flat, also by training the thumb, third, fourth and fifth fingers similarly.

By ALICE M. HARRINGTON Making Your Mind Work Along Right Lines

musical public expects not only the artists. It is raised in composition presenting clearly symmons with nut to most user represent, make up one original statement. In a Columbia musical public expects not only the artists defined melody and defring enough in the Once this association of tones and notes followed in the preceding study, modified who have achieved, but also the performers way of musical values to sustain the interest becomes automatic, harmonic memory pre- to suit the needs of this piece, may be apof lesser attainments who make public appearances, to possess this ability and to should be found. exercise it when presenting a program. The majority of musicians recognize and meet the demands which their audiences place upon them; but there are many, of I the beginning of work in memory trainequal talent and training, whose success as ing, the following is suggestive and may players is seriously retarded by a lack of prove helpful. Melodies must be musical Let us now st confidence in self where the matter of memorizing is concerned. They have become possessed of the idea that they do not there must be clearly defined similarities or have a faculty for memorizing, have ac-bold and arresting contrasts. Details of sistent use of the keynote on the first beat

any way to overcome the deficiency. To

THE ETUDE

cess of learning to play, however, there has definite course in memorizing. been an unescapable subconscious acquisi-

A Plan of Attack

form correct memory habits.

ess, a definite part of the music study more definite. Mark the melody off into creeping in of errors, period should be set aside for this purpose. four-measure phrases, and study its line The proper frame of mind is a very neces- and general scheme. Be sure to include the sary condition to success. To absorb to two lead notes of each division in countthe fullest, there must be repose, coolness, ing the measures. Contrast each group of Bixed in the consciousness: namely, confidence, an appreciation of the purpose four measures with the rest of the com- the value of planning and adopting a and value of memorizing, and a pleasurable position, searching for similarities and con-definite procedure; the dependency of clear anticipation of the gain which will be trasts which will serve as helps or guide sense impressions on careful study and brought about by the successful accomposts in the memorizing process. Keep in thoughtful comparison; the mental disciplishment of the end desired. A selection mind the common melodic devices, such pline required to retain impressions with for study, well within the mental and physias scale and chord progressions, sequences proper regard for exactness; and the need cal capabilities, should be chosen. These and repetitions, and note the half cadence for concentration, patience, and persevermatters having been taken care of, a resolu- and complete close in each division of the ance. We have met successfully the differtion should be formed to crowd out all distracting thoughts, to think and reason clearly without haste or confusion, and to give active attention to such details as will lead to the ability to retain a definitely clear impression; thereby making it possible to reproduce the chosen composition at will.

In the first attempts to memorize, a humble beginning is not to be despised. How much better to select a piece of third grade level and to master it, than to begin to find that it presents so many difficulties as to discourage, rather than to stimulate, than by a sudden plunge and the consequent

The Work Begins

in themselves; harmonies must be interest- what points will prove of help. Through- memory, thereby adding another interesting, though not necessarily complicated; out the entire composition two outstanding ing number to the repertoire cepted the imagined condition as irremedevelopment must be of such a nature as of each measure; the other, the phrased diable, and consider it futile to attempt in to impress subconsciously before conscious downward chord skip which completes each analysis takes place. In this category could measure. In the middle voices we have a musicians of this class must be brought be placed many of the simplified classics under the hand and follows so closely the the value of clear reflective thinking, and which, though modified to make possible of a systematic, purposeful method of pro- their performance by less advanced players, yet, through skillful treatment, still retain great effort is required to memorize it. The Volitional memorizing demands a high their dignity. The very pleasing arrange-degree of mental alertness. A knowledge ment of Brahms' Cradle Song by Fabian of musical form and harmony as such is d'Albert would make an excellent starting not absolutely necessary. During the pro- point for anyone desiring to follow

Having made this decision as to choice tion of theory which will automatically aid of composition, next a thorough detailed the thought force to discern details and to study of the selection should be made, away work out a method of study best suited to from the piano. In the process of study the needs of the individual. While a per- it will be necessary to think and rethink son, memorizing under these circumstances, each step until certain that the sense imis somewhat handicapped and may not pressions are definite enough to make posachieve with the facility of one schooled in sible the recall of the material when needed. theoretical subjects, the constant critical To facilitate the work, number each measstudy of musical compositions develops his ure of the lullaby. Note the key in which appreciation of the various devices em- the composition is written and familiarize ployed, strengthens his perceptive and analytical powers, and thus helps him to tonic, dominant, and subdominant—of the key. Before going further master this by step the entire composition is memorized. point for observation. idea, as it will later prove of help in memo-

rizing the harmony.

IN ORDER that worth while results may be obtained in the memory training process to work and help to make the ideas screening in of errors. composition. Exact repetitions present no ent situations and feel a certain sense of difficulty, but where phrases are essentially elation in our achievement. Diffidence bethe same but with a very slight change, the gins to give way to a feeling of self-condeviation should be noted mentally and fidence. We find a new force developing, adhered to rigidly in practice.

Mastering Details

INUTE SCRUTINY serves to train ambition; we seek another composition MINUTE SCRUTINY serves to train and, keeping in mind the fact that an audithe powers of observation and brings and, keeping in mind the fact that an audithe powers of observation and brings the visual memory into action, thereby as- ence likes variety, a number is sought which sisting the aural memory which should will offer a decided contrast to the lullaby have been active from the moment analysis first studied. For this second selection, with a more pretentious composition, only was begun. Every note which the eye per- Danse Grotesque by Montague Ewing is ceives should present to the ear, in imagina- suggested. tion, its corresponding tone; otherwise the In the development of this composition, the ambition! More is to be gained by a succession of notes used in compositions two melodic devices which were not met in steady rate of progress through easy steps will have no real meaning and the melodic our first number are employed. These are sense impressions will be blurred and in-repetition and sequences. Both terms apply discouraging struggle through a maze of definite. Singing or humming a melody to reiteration of a melodic figure; intricacies for which one is not adequately will prove of assistance in developing the while repetition means exact reproduction,

VALUABLE ASSET in the re- prepared. Much depends, also, upon the aural memory, as it forces one to clarify sequence means reproduction of a figure Sources of the present day musician proper choice of the selection to be memo it the power to memorize. The rized A composition presenting clearly symbols with the tones they represent, made up the original statement. The course the harmony, and similiarities are so evident is also offered for mental rehearsal away that the student should have no difficulty in from the piano; and the mind is allowed recognizing them. A definite understanding N SELECTING suitable material for to focus on an important phase of the work of the manipulations used to develop this -the coördination of the visual and the

characteristics are evident: one, the per-

chord accompaniment which lies so well

harmony suggested by the bass that no

When this degree of mastery has been

achieved, an occasional reading from the

The Process Develops

which opens the prospect of enriching our

musical experience through this newly

awakened power. Enthusiasm reënforces

through study and repetition.

The following selections for study are now suggested:

dance, plus persistency in the effort to see,

Let us now study the bass, to determine ultimately lead to fixing it securely in the

to hear, and to play this selection, should

Thorn Rose Waltz Tschaikowsky Forest Flowers...... De Leone Down the Bayou......DeKoven Ballet Egyptien, No. 2..... Luigini Agnus DeiBizet

Each of these compositions presents some subconscious mind, in conjunction with the aural and visual memories, easily directs new step in the process of memorizing, worthy of consideration. For instance, in the muscular memory to make proper selection, and this subconscious impulse soon the second theme of Thorn Rose there is becomes a definitely controlled habit an opportunity to search out the melodic germ and to study the method of embellishment. In Forest Flowers, the outstanding This beautiful lullaby is easily learned, as it presents nothing of a problematical harmonies may be traced and made to serve nature. Mental rehearsal, followed by as guide posts. The movement of the in practice at the piano, should be of sufficient ner voices, particularly the accidentals and amount to insure ease and certainty in re- their resolutions, should be noted. The production away from the printed page. leverage afforded by the sustained tones The acquisition of this power can be great- will facilitate the process of directing the ly facilitated by selecting small sections muscular memory in its subconscious disfor study and reflection, with concentra- crimination in the matter of choice of tones. tion on each section until reproduction be- In the DeKoven selection, the modulation comes automatic, and then combining it achieved through raising each tone a half with that which has gone before, until step step in measures 25 to 28 is an interesting

Traits That Serve

A little attention to form may add inter- printed page will serve to keep the material positions chosen for this course have been selected for specific reasons. In the Nevin number, the transition of melody from one hand to the other forces visual control and demands close exercise of the aural memory. The compelling counterpoint in measures 9 to 12, and in 17 and 18, emphasizes the need for active attention and conscious will direction. The chord progressions in Ballet Egyptien, with the changing intervals, force muscular memory through the demand for precise finger movement and spacing. Interesting passages appear in the Agnus Dei, The chord treatment in the bass is a common form of elaboration and presents an idea that is readily grasped and retained.

A mere reading over of the steps presented in this course will not be sufficient to bring about results. The ideas must be worked out. Theoretical knowledge should not be underestimated; but a lack of it serves as no excuse for failure to memorize. repertoire has been begun, the ground work of which has been laid in interesting pieces of slight difficulty and well within the ability of the average performer. This should now be expanded, gradually increas-ing the difficulty of selections chosen for study, until an absolute mastery of many compositions has been acquired

Play for an audience, even if that audience is just one interested listener. Have

(Continued on page 184)

The month of March finds musicdom in full swing. Many teachers are reporting from fifteen to thirty-five percent increase in their classes. The opportunities for fine effort are everywhere.

THE ETUDE

Why Music Should be Retained in the Public Schools

Music's Influence Upon Mankind

By MAXWELL HESS

FROM AN ADDRESS DELIVERED BEFORE THE WEST VIRGINIA FEDERATION OF MUSICAL CLUBS

and legislators who have not thorforce out of the public schools!

the life of a self-governing people. They program as arithmetic. are a vital factor in the development of the public schools, then this can be accomplished in no better manner than by the in- (school superintendents, not musicians) at fluence of music, combined with constructive the annual convention of the Department of work in character building,

Music a Vital Force

is the greatest emotional stimulus available Superintendence therefore, resolve: in public school education. That is, the child who is presented with an ethical, character forming principle, while under the powerful influence of music, is far more strongly impressed than without music. Thousands of practical educators will testify to this. There is no other force which can sociolize, energize and guide the emo-tions of masses, from childhood to maturity, like good music

If the general education of the American child is to attain its highest goal-ideal, responsible, capable citizenship-it cannot dispense with the need for stimulating an appreciation of music and beauty.

In 1921 THE ETUDE MUSIC MAGAZINE launched a far reaching movement known as "The Golden Hour." This movement is now historic, and its need seems greater and greater in these days of racketeering and super-crime. It was simply a nonsectarian, non-organized, non-partisan ideal of devoting one hour (more or less) each day in the public schools to the development of character building, with the background of a musical program. It must be obvious to any clear thinking person that this must be the chief goal of any system of education demanding public support. The "ideal" in 1921 had the endorsement of many of the foremost Americans. It was aimed to point out to America that no matter how vastly our penal system (police and penitentiaries) s increased and improved, unless the evils are corrected at the source by making citizenship and character the foremost educational subjects in the public schools, our millions for education might be wasted. tate prisoners and bring them back to useful citizenship usually conclude that it would in various forms in many public schools.

Words of Wise Ones

These statements were made by members life. Superintendence, The speakers all expressed the deep conviction that music is T IS THEREFORE of primary im- one of the fundamentals, equal with other portance that the schools have a care- basic subjects of the school program, as fully planned program of ethical and cul- shown by the sentences from some of the tural activities, activated continually by the resolutions which were unanimously passed. giant inspirational force of music. Music It reads thus: "We the Department of

> That we favor the inclusion of music in the curriculum on an equality with other basic subjects. We believe that, with the growing complexity of civilization, more attention must be given to the arts and that music offers possibilities as yet but partially realized for developing an appreciation of the finer things of life. We, therefore, recommend that all administrative officers take steps toward a more equitable adjustment of music in the educational program, involving time allotment, mber and standard of teachers and equipment provided.

"2. We believe that an adequate program of high school music instruction should include credit, equivalent to that given other basic subjects, for properly supervised music study carried on both in and out of school.

"3. Recognizing the great interest manifested at this meeting toward making music a more vital element in education, we recommend that this subject shall continue to receive attention of the Department of Superintendence, and be included in the discussion groups of its annual programs."

Art in Business

OUR SO CALLED hard headed leaders human life. Since the war and during the depression they clung hungrily to the one Experts in the work of trying to rehabili- thing that wars and depressions cannot take from us-art. Business men everywhere are turning to art as a recreation. It was be far better to attempt to prevent young a real awakening. Now they, some for the men and women from getting into trouble first time, begin to consider art as some-than to try to help them after they are in thing real and vital to life. They have seen trouble. One of the greatest preventives is that art remains when all the other interests "The Golden Hour," which is being adopted perish. Our financial men are intensely interested in all the arts, even though they may lack a technical understanding.

WE GIVE herewith a number of industry? George Eastman, unquestionably several thousand notes in the course of a of expression excelling all others in beauty. representative opinions of educators one of the great business men of this age. few minutes, drills the one who does it into in my opinion; first, the orchestra; and

SINCE the depression some taxpayers education for students in public schools, had in his mind when he gave twelve miland legislators who have not thuroughly investigated the educational Commissioner of Education says, "Music ter? No hard-holled business man would

Commissioner of Education says, "Music ter? No hard-holled business man would musicles and your mind to hit just the right value of music, have suggested that we take has the greatest cultural importance of any invest such a fortune in something unless in a business deal. this important intellectual and sociological other subjects; it has a practical importance to any missis such a torsine a sociological other subjects; it has a practical importance to any missis such a torsine and any missis such as torsine any missis such as torsine and any missis such as torsine any missis such as torsine and any missis such as torsine any missis and missis such as torsine any missis such as torsine any missis and missis and missis and missis any missis and missis and missis any missis and missis and missis any missis and missis any missis

naturally represent a great cost or outlay ment of the asthetic life and the emotional liveliest President that the Retail Dry Translate this drill in accuracy into business. of public funds, they are indispensable to life, and is just as important in the school Goods Merchants' National Association, training in memory that one gets from with three hundred thousand members, ever music is unsurpassed. If memory is valu-Dr. Russel J. Condon, Superintendent of had, and who has a degree of Doctor of able to the business man, this training alone those mental habits, traits of character, and the Cincinnati Public Schools, says, "Music Music and composes music that is in popular worth while. social and civic ideals, which contribute to is the great big driving power of life; and the development of an industrious, useful, the school system which does not make and has conducted the Store Choral Society happy and desirable citizenship. If char- large provision for both vocal and instrunappy and destraine consensing. It coats targe provision for both vocal and mistrustration to the practical value of music in command. That means self-control, It

Musical Patriot-Statesmen

T THE BEGINNING of our republic A men like Thomas Jefferson, Michael a vital part of living and should count as Hillegas, the first United States Treasurer, and Francis Hopkinson, Judge of the United and recuperation in your leisure time, which States District Court, all were excellent musicians; while Washington, Franklin and others took an immense interest in practical

Mr. Charles M. Schwab, President of the When one knows music, everything heard Bethlehem Steel Company, America's Steel at the theater, at the opera, at the concert, King, started life as a professional music and over the radio takes on new interest. teacher and organist. He has never ceased to state his gratitude for the mental drill he glad that when I was a boy I studied piano received through music, a drill which has playing persistently and enthusiastically, for helped him in all his great work.

Did you know that many of the greatest grown-up life. I never had the talent to statesmen in the world have had a practical make a musician, but that is not the point. musical training? Among them are Bal- The point is that those early hours at the four, former Prime Minister of England; piano have been the cause of many and Benito Mussolini, Premier of Italy; former many another hour of pure happiness in Premier Painlévé of France: Edouard Hera later life!" riot, former Premier of France, and Pre- Edgar A. Guest, popular poet of the

Vladimir Karapetoff, one of America's soul-no race can live without. most famous electrical engineers, is a practical musician and has given many public recitals as a virtuoso on the piano and on the violoncello, and is still giving recitals Alfred Einstein, the most famous of Euro pean scientists, is a capable violinist. Ralph Modjeski, the greatest of American bridge builders, can play a Chopin concerto or a Beethoven sonata at request, and he still practices regularly two hours a day. you know that four of America's best known authors-Owen Wister, Upton Sinclair, Rupert Hughes and John Erskineare practical musicians? Do you know that Cyrus H. K. Curtis, most famous of American publishers, was a practical musician, and that his daughter, Mrs. Edward Bok, has given twelve million dollars for musical education? These famous citizens and hosts of others have time and again emphasized the fact that the training that one gets through the study of an instrument is of priceless value in any life work. It seems mighty significant that men of this type, with a musical training, have risen to the

A Mental Gymnasium

WHEN MASTERING a course of training in music, the mind is forced to think about four or five times as quickly Who was the leader of the photographic as the ordinary man's. The playing of

as great as reading, writing and arithmetic." mere pretty accomplishment for girls. have to play thousands of notes, one after Herhert S. Weet, Superintendent of Herhert J. Tily, President of the great note with the right force at the right time. institutions of the country, as upon them. Public Schools of Rochester, New York, Supermension of public Schools of Rochester, New York, Starbert J. 1197, Freshoent our time greater another, you have to train your nerves, your nature criterians to people. While they say, "Music is exemial in the develop-

> Poise is another thing that music cultivates-the ability to collect yourself and that calls for quick mental action.

A Tonal Tonic

IN ADDITION to all this, the study of music gives you a means of refreshmen is one of the most interesting and delightful experiences in life. When one is playing, he thinks of the music and the music only takes one's mind off the daily grind.

Dr. Frank Crane said of music, "I am it has meant to me infinite pleasures in my

mier Paderewski of Poland, one of the greatest pianists of all time.

The people, in commenting upon music has said.

"It is the utterance and expression of the

Our race goes bravely forward, Head erect, and clean and strong, In the fellowship of music And the brotherhood of song."

Scales for Little Pianists

By MARIE STONE

A SIMPLE, but very effective way of teaching scales to young piano pupils is shown in the following example:



Then reverse the work, beginning with the right hand

This method teaches both the ascending and descending fingerings and prepares the pupils for playing with the two hands to-

"The art of music possesses two forms and business men, upon the value of music What do you imagine that George Eastman a kind of super-mental state. The business



Beethoven's Estimate of His Fellow Musicians

By JEROME BENGIS

E HAVE HEARD enough about sions were of those men who were all more already given up all hope of being cured the hero of his own highly romantic operation of its or less misunderstood in their own day.

E HAVE HEARD enough about sions were of those men who were all more already given up all hope of being cured the hero of his own highly romantic operation men, inneressions which often were degrading while the great men lived, but which became exalted by the rime those same men were turned to dust have seen that the was reprimanded at the Weimar court and he was referring to that part in the intheir graves. That is the way of the for his immovations on the organ, and it was text which reads: "And the shall be called madman; and, if Chatterton were among creator's death, under the direction of Menhead all over again. The world does not any to well caugained with the material ways profit by its errors; and that is pieces of Bach, nevertheless saw in him well or clea, if we became perfect too soon, supremeng greatness and called him "The God he was not a child of music but rather demanded that those same trices be defiwe might all die from sheer ennui.

In his own day Schubert was obscure that he was a young man who was spoiled by too much praise. Mozart wrote music arisen as well, and so have Weber, Chopin, Brahms, and Wagner. Standing among his contemporaries is a man, short, pockmarked, and ugly-looking, but in whose eyes shines the divine light of a prophet. That man is Beethoven. It was he, who without malice or grudge, saw his fellow artists as they were, and who dared speak

The Twin Titans

world; and, if Beethoven and Sphor were not until two years after Beethoven's death Wonderful! Counsellor! The Mighty God! both alive today, the latter would still think that Bach's "St. Matthew Passion" was The Everlasting Father, the Prince of when the latter was a young man and a the "Ninth Symphony" the creation of a performed for the first time since its Peace!" would have to fire a bullet into his delssohn. Beethoven, who was not even of Harmony.

said of its author, "He is the greatest ly in his later years, and had been buried his latest work, Haydn replied, "I am sure composer that ever lived. I bow my knee in an unmarked grave. He too had been you will never write a 'Creation.' at five, and went to a pauper's grave at to him." Today there are some who think a prophet, just as Beethoven was to be thirty-five; while Beethoven, who was this dictum wrong; yet, if Handel is not after him; for it was he who had foretold must have had a stout and noble heart, and famous enough to draw a crowd of twenty the greatest composer of all time, he is at that master's future glory with the words, a soul free from all malice and jealousy thousand people to his funeral, was known least one of the three or four greatest; "Listen to him, Some day he will make to be able to say of this same man, when not only as a genius, but as a madman as and we must all agree that even if Bee- a noise in the world." And Beethoven in a picture of his birthplace was shown him well. Today Schubert, Mozar, and Beethoven did overestimate Handel, at least turn saw Mozart's greatness; for once, on on his deathbed, "How great a man was
thoven have arisen from their tumbs in he did not overestimate the "Messiah" in hearing a passage in one of his quartets, born in so humble a place!" There, in
renuine solendor. Bach and Handel have considering it the most inspired oratorio Beethoven said, "Oh, God, I shall never do those very words, lay Beethoven's estimathat was ever written. On his deathbed anything like that." Thus spoke the creator tion of his fellow artist, Haydn, and noth-Beethoven spent many hours poring over of the sublime "Eroica," and his hands were ing more need be added. the complete edition of Handel's works, which had been sent him from London; and

But yet Beethoven, the strict moralist, we find him saying—this man, who, as was displeased with the "immoral texts"

THAT BEETHOVEN placed Gluck
Bettina Brentano said, was not less aware of Mozart's operas, and he did not hesitate of his power than an emperor-that "From to say so. He preferred the text of his geniuses is a well established fact, men-Handel I can still learn." Again and again own "Fidelio," with its noble theme of a tioned in one of his letters; but he is said the truth about them. Today the world he bursts into floods of praise, now lauding woman's devotion and sacrifice for the not to have spoken of him frequently. Of agrees with all he has said, and he is con-Handel's melodiousness, now his simplicity. man she loves. Perhaps—who knows?— Weber, the father of the romantic school, sidered no less a prophet than a musician. Even in his list against, the power of that this backleror, who always are praises were more profuse. So great

name is Wonderful." This was Beethoven's

The Salzburg Nightingale

music itself. This rarest of nature's phe- cated to himself. Moreover, it is told that, In speaking of Handel he was even more nomenal wonders had been showered with when Beethoven as a young man met Haydn and nenniless, and one critic said of him generous. Having read the "Messiah," he honor when a child, but had suffered great- on the street and asked for his opinion of

OF HAYDN, Mozart's great contem-porary, Beethoven always spoke well, though it is unknown whether or not he bore a grudge against him. The late d'Indy disagreed that Haydn slighted Beethoven newly arisen artist in Vienna. Nevertheless, it is said that he taught him nothing when Beethoven was his pupil, and that,

But let us see precisely what his impres- master is still upon him; and, when he has ideal in womankind, pictured himself as was his enthusiasm on reading "Der

against the score and lauded it again and ora." And when Beethoven found his own TAST AND MOST touching of Beetho-Freischütz" that he rapped his knuckles father had applied some blows ad posteriagain. Today we think no less of "Der- works being neglected because of the popu-less of the population of the populati we all agree that this poch-making work the future, he, and no one cles will rob me lyricist came to Beethoven, the latter it was already too late for him to hear the wealth agree that this poch-making work the future, he, and no one cles will rob me lyricist came to Beethoven, the latter it was already too late for him to hear the wealth policities and the second of the second was the beginning of that sublime influence of my place in musical history." which brought Wagner to his highest Of Cherubini he spoke more favorably, scripts that was brought to him, and that

so generous, though he admitted his value is more in accordance with the popular only to believe Schubert himself, who utter-today he is so, and he stands in the comas a composer of light operas. "As long taste, and when "Les deux jurnées" as you continue to write light operas," he never played, we wonder whether Beetho- ever, that on a later occasion than the one words. said upon meeting this melodist of Pesaro, ven was just in his opinion. But we must already mentioned, Schubert did visit Bee-"you will be successful. You are unfit for not allow popular taste to interfere with thoven, only not to find him at home. He stricken lark had mounted to the abode of anything else." On two other occasions our private opinions; and then again, what left some manuscripts for the master's a brooding eagle, to receive from him the he poked fun at him. "Rossini peddles his appeared superior in Beethoven's day may perusal and dared not even hope that they word of praise which had been denied him melodies around like a farmer with a sack not seem so in ours. Standards of appreof potatoes"; and then again, "Rossini ciation and of judgment have greatly would have been a great composer if his changed.

Toward Rossini, Beethoven was not quite composer of his day. Today, when Rossini of his house. This is untrue, if we are bert. Some day he will be famous. And

Understanding Immortals

He ranked him as the foremost operatic Schubert burst into tears and hastened out had been, "A divine spark dwells in Schu-' is ly denied the whole tale. It is true, how- pany of him who spoke those generous

Schubert had expected; for Beethoven read he flew at last to his Promised Land.

the manuscripts and studied them thorough ly, praising them highly and marveling at

Thus it was that an obscure, povertyon this earth. He received that precious The outcome, however, was more than word, and, enclosing it in his poet's soul.

One Way to Start a Pubil at the Very First Lesson

By Austris A. Wihtol

No. 1 the teacher begins in this way:

taken time to talk about them. There is

Next the notes should be recited from

but one way for the student to find an-

must make his own observations.

Without any remarks and explanations cussing. He points out that the thumb Now the teacher returns to Kohler, to recitals when, in the change of pianes, they of any kind, the teacher points out the first and fifth finger must be on the keyboard, the same study, the notes of which were play their pieces either an octave too high note to the pupil and asks him to tell the that the middle fingers must not reach in read just a few minutes ago. The pupil is name of it. Of course he knows the pupil among the black keys and that the wrist now ready to play it. As soon as he goes cannot tell the name of the note, but, in must be neither raised nor lowered from to that, he is confronted with the question to No. 2. In No. 3 half notes appear. The firing the question at him, he gets him to natural position, with the reminder that as to how rapidly after each other these thinking. After giving him three seconds there must be a finger on each successive notes should be played. Here is the time for reply, the teacher offers to come to his key, no keys, between the fifth finger and to state that the notes are whole notes. aid with the information and states that the note is "C." He does not mention that there are not even that there are any over that there are not even that there are not even that there are not the notes of the exact and position problem is settled for life counting, slowly and loudly, one, two, three, the notes of the etudes are always recited the notes of the extract and position problem is settled for life counting, slowly and loudly, one, two, three, the notes of the etudes are always recited the notes of the not are any others. By directing attention to without another word said. Of course the four and by playing the next note with before being played. A player should be one thing at a time he avoids confusion. teacher watches constantly that the hand the next one. Next he points out the key on the piano position remains that way. Next the folwhich this "C" represents and states that lowing exercise is played this note represents that key only and never Er 2

fingers and more facility in telling the names of the various keys.

In this exercise the teacher should watch other "C," and that is by observing that that there are no disconnections between the "C" comes on the third space. The keys. If there are silent gaps, the student teacher may aid him a little in this analysis should be shown the difference between but he does not do the work for him. He an absolutely played legato (a finger staying down until relieved by another finger) and Having found several "C's" and estab-lished the position of the "C" beyond disa broken tone (in which the old finger releases the key before the new one has taken pute, he proceeds to the next note in like its place). In the same illustration the manner. But the child is always questioned teacher may also point out a "smeared" first; clever students will soon guess the tone, in which case the finger is held down order and will be ready to reply; slower too long. In the two-finger exercise, of ones will need assistance. But always the course, a smeared tone is hardly possible, task must be set before the help is given. Hence, such an exercise is taken first, The name of the next note being settled While the fourth and fifth fingers are playas that of "D" and the key pointed out after ing, the teacher sees that the thumb does a question as to which key it may be, the not get away from its position on the keystudent should be instructed to find another board and become suspended in the air "D," thus continuing the instruction of away from the keyboard. This should not lines and spaces without a discussion of be tolerated, for then the weak fingers are them. A little review of the two notes and not put enough to task and are not built he is ready to tackle the next one in similar

manner—question first, answer, pointing out the key, finding another "E." Another This being done, a five finger execise is chosen

review, this time of the three notes now learned, and the teacher may proceed to

Again the same process. "G" is for eight counts, st note. cdefgfed cetc.

THERE is much excellent material printed "G" to the end of the line, but not from with the names of the keys again being but not an octave lower. Rather than that THERE IS MUCH excellent material printed to to the end of the line, out not from the first lessons but, as we can not take it all, we must make a choice. We have beginning of the line to "G," for this given as they are struck (in place of countries lesselet, for illustration, Kohler, Opus 249. be. Recting from "G" to the end that these printing of the player on the player on the player on the player of th Turning past all preliminary remarks to actual knowledge of the notes and quite a prising as it might seem, the problems teacher enforces the statement that any bit of thought. Having done this to a here encountered have been practically stage of fluency, close the book and begin all mental, not physical. The right hand and that only. Also, by avoiding the prachaving mastered them, the left, too, will tice of playing parts higher or lower, he

outside of the study proper as this is not will really reach its time limit here. Only a thing to be talked about at the first lesthis note represents that key only and never any other. He makes sure that this is understood and well noted before proceeding. Next, the neakes well are that is surely a surely and the surely and the surely are the surely and the surely are the surely and the surely are the half, quarter and other notes may also be left out of the conversation. They need be spoken of only as they present themselves ture, the measure, repeat marks, pause and in due and proper time, not sooner. Factors note values—everything in its proper time. spoken of before their time are apt to be The student is not there because he wants forgotten or confused with other terms. to be a pianist but because mamma wants

> watches that the student does not play use of the first hour. Before lessons befrom memory but rather recognizes the note as he plays it. It is well to cover up use a broom to get "sonny" or "daughter" the playing hand. If it becomes unsteady, the teacher should hold it, as the feeling of launched into reasonably fascinating music proper position is very important. At the end of the line are repeat marks. The student passes them by to the last note unnoticed. Then is the time for the teacher to call his attention to a committed error. As he puzzles over what the error might be, his attention is called to the repeat mark and he is required to execute the repeat properly by returning to the beginning. The second time the repeat mark may be overlooked and the last note played. The length of the pause is much under discussion; the writer would have the note held

The left hand having rested all this time may now be put to play the same exercise

to play the piano.

The teacher places the student's right ballot not the same notes we have been disdiffing.

The teacher places the student's right ballot do the same without any further saves his students from the error that is so often committed by young players in or an octave too low.

No. 1 being done, the teacher proceeds teacher states the facts regarding time relation between half and whole notes and points out the differences in appearances. clear about his notes before he attempts

it, including the names of the notes, their proper corresponding keys, the time signa-Finger marks may well be mentioned, how- him to play the piano. Most of his interest is but the excitement of the novelty. The In playing this first study the teacher teacher must therefore be quick to make come an old story and "mamma" has to to practice, the child must already be

MR. WIHTOL'S ARTICLE

2. Why should the question precede the ex-

3. Give six definite items necessary in obtaining correct hand position.

5. Why, at the start, is it wise to have the

Pupils Everywhere

A Letter from a Practical Teacher Who Looked Depression Between the Eves Until Depression Smiled Back with Success

By Albert E. Abaire

Connecticut March

3. Largo from "Xerxes"

4. Waltz-Rosamond

6. Angel's Serenade Miss Veronica Stanis

8. The Bohemian Waltz

9. Don Juan Flute Solo

13. Dance of the Coquette

5. Novelette

10. Lullahy

11. Danse Grotesque

2. The Young Cadet March

Orchestra

Bronie Shatas

Orchestra

Orchestra

Pupil of Mr. Philip Dupont

INTERMISSION

Playlet by girls of the "4-H Club"

Lawrence Ramey

Orchestra

Lawrence Ramey, Bronie Shatas,

Martin Greska, Emanuel Freedman

Orchestra

Orchestra

Tools of the Trade

Entror's Note

THE ETUDE

THIS IS the old story of a practical I man who forgot self and devoted all his labors and attention to his actual teaching problems. Having settled in a small New England town and adjusted his abilities and materials to the needs of the community, he attained results which could not have been achieved in any other manner. Mr. Abaire's programs, methods and materials may be entirely at variance with what you approve. The thing to notice, however, is his aim and how he focused his efforts and thereby secured all of the pupils he needed and at the same time raised the musical taste of his home torus. Every teacher naturally must devise his own means of promoting his interests. This teacher, for instance, resorted to a miniature printing press and found that it was a great help to him. Others will choose to have their printing done for them.

THY IS IT that musicians keep an 12. Spring Song open ear to every imaginable dis-couraging rumor and then wonder that they do not succeed? All success is comparative. One must make up his mind 14. Old Melodies Ouartet what he wants to do and then set out with all possible vigor to do it. The goal in mind is all important. For instance, one 15. Lithuanian Dances can hardly expect to accomplish in a small manufacturing town what can be done in 16, Star Spangled Banner a big town or city.

The day I came to X..... I noticed that very little music was being played by anyone. I was told that the town used to in their musical work, I formed the "X.... be musical, but that the musical spirit was from teaching in that place.

most of the townsfolk were so well ac- orchestra training. quainted with what they might expect that one bothered to listen. Very few o ONE OF MY FIRST investments was the citizens were musically educated and as a whole they avoided "classical music."

At that time I was living on a street some distance from the center of the town. I made a sign and hung it in the window. This read as follows:

> ALBERT E. ABAIRE VIOLIN INSTRUCTOR

I also put an advertisement in the daily paper, but no one answered my call. I had two young boys as pupils, teaching them instrument, he calls making violins his will come from homes where the head of in the evening. When they were seen hobby.

arrying a violin, their young friends began although the pater familiar may know nothasking questions. I decided to move to began to receive more pupils. In 1929 I changed my sign to a large shield and called my studio "The X...... Violin School." Recital.

Keeping the Wheels Turning passed an examination, he is given a cer-

At the end of the first year I gave my When holidays come around the X.... other for those who have had previous

initial recital in the Town Hall. This was Music Club usually gives a party. On Christmas the club has a tree and a real seasonable feast. We have a Christmas music program and at the end we ex-

change gifts. The student who was Treasurer of the club when it started, has haid every office lessons. Here is one which each violin in the club and is now a Freshman at Har- pupil receives:

The club has been a great help in securing new pupils. Public performances of its orchestra usually bring new members. The depression did keep some from taking les- Address

sons, but the club membership is the same. In addition to the regular private lesson weekly, I have first, second, third and fourth year pupils come at different times for ensemble practice and also for class work in History of Music and Harmony in addition to their club meetings, which

occur every Friday evening. I always have The ETUDE MUSIC MAGA-ZINE on the library table and all pupils enjoy reading it. Most of them get it at the music store or subscribe for it.

The Interest That Inspires ONE THING I do to keep up the interest in the first year pupils is to 11. What are the following made of? make scrap books. Some of the older boys and girls are still doing it. At the Five and Ten Cent Store they buy the large looseleaf book, and whenever they find Smith anything interesting in any paper, about music, or the piano, or the violin, or players, they put it in the scrap book to In order to keep the children encouraged keep. Most of them enjoy reading the city daily papers to find out who is play-

Music Club." Anyone could join. The ing or singing in the city during the week. dying out, that I would never make a living only requirement was that each should Whenever I obtain tickets for recitals play some instrument. In a very short at the big Conservatory of Music in the There were already a few piano teachers time we had twenty members, playing vari- city, I take as many as I can each time in the town; but no recitals were being ous instruments. Once a month we had with me. They enjoy these trips very given by anyone. When the average pupil club meetings. Every week we had orchesmuch.

was asked to play a solo at a social affair, tra practice, enabling everyone to have real Since I started the X...... Violin 23. What is a pause?.... School, the public schools have a regular 24. Write in music the following: A B G music teacher and have a school band and

There was a need for a string quartet O a small printing press, in order that and I formed one. We practiced every I might do the necessary printing at the Sunday evening until the violoncellist left start, at the lowest possible cost, and do us to enter Harvard. Now we have what a lot with it to advertise my work. I print we call the X..... String Ensemble, bookmarks (with an announcement of the composed of piano and four violins. We school) and give them to schools. I also have a wonderful time playing together. print blotters and other such commodities. This group also plays regularly in church.

The X...... Violin School Bulletin, a Another great help in securing pupils is little local periodical, does more for me performance in public. I do a lot of solo than anything else in securing new pupils. work in the various churches, which means The pupils look for each monthly issue, more to me than newspaper advertising, 32. Name another note with the same pitch I also help my pupils by teaching them Business methods are matters of far more to do something, so I obtained work at the to do their own violin repairing, when pos-importance than most teachers realize. Like local Woolworth Five and Ten Cent Store. sible. The boys greatly enjoy this. One every other member of the community, his There I became acquainted with a number of them has started to make a violin, him-behavior in ordinary matters is closely obof people, and after a short time obtained self. Although he would rather play the served by all. Most of the teacher's patrons

ing about music, he does know business and

Among the business stationery I keep tificate. These are presented at the Spring continually on hand, is an application blank



ALBERT E. ABAIRE

X..... VIOLIN SCHOOL

MEMORY QUESTIONS 1. Do you enjoy music?.... 2. Can you remember tunes?. 3. Do tunes ever run through your

4. Do you ever catch yourself humming, singing or whistling a tune?... 5. Do simple, quiet songs of sentiment

sometimes make you feel sad? 6. Does brisk marching music stir you and make your nerves tingle?...

What is a violin?... 8. Name one violin maker. 9. How many parts in a violin?

10. Name the important parts of a violin.

Finger-board.....Top..... Back.....Keys.... 12. How many parts to a violin bow?....

15. Name them.... What is a staff composed of?....

17. Name the lines...... 18. Name the spaces.... 19. Name the lowest note played on the

20. Give name of first finger on E string

21 What is the musical alphabet?..... 22 What does tempo mean?.....

26. What does a flat do?..... 27. What is the name of the stick used by the conductor of an orchestra, band or

28. What is the meaning of leger lines

29. What is the relative minor scale to C major? 30. Make whole, half, quarter and six-

teenth notes... What is the meaning of Fine?....

33. Give the meaning of the following words:

Adagio Lento Moderato Allegretto

Presto

36. What instruments form a String Quar

which every pupil fills out. There is an- 37. For what musical accomplishment is

(Continued on page 184)

1. What musical character is first taught

the bubil? Why?

4. How should whole notes be explained.

left hand use the same octave as the

A Little Bach Program Recital

By LUCILE HINMAN

HESE are days of many problems for music teachers—days demanding resourcefulness of a high order, but not without their opportunities. By taking stock of one's assets and utilizing them to good advantage, liabilities may be completely offset, if not indeed annihilated.

A certain undertaking by a teacher in an enterprising city of the Middle States may be of help to others, so a report of it is

With a reputation for high ideals in music as well as success as a teacher, this lady came into possession of a class with considerably less talent than had been usual. Catering to the popular demand for compositions showy, but of no definite value, satisfying only a desire for display, she knew would lower her standard and produce no lasting results. Something, she stration at the end of the year; and it must be worth while to the teacher, the student, and interested listeners. So it was decided to give a Bach Recital. Bach—because the music of the Leipzig cantor is "unsurpassed for cultivating both a mental and a technical command of the piano and has, therefore, become a necessary part of every planist's equipment;" and because his sin-cerity of style appeals to young and old A^T A small table set with red tablecloth and quaint blue and brown dishes, sits (public opinion notwithstanding).

Competent Preparation

THE TEACHER had visited Eisenach, I the birthplace of Johann Sebastian Bach, one of the musical geniuses of all time, and had brought back many interesthis famous "Well Tempered Clavichord." One corner of the bed room contained an born," she complains. old Nuremberg stove, of which there was

"Where there is a will, there is a way" was proven when the problem of presenting these pictures was solved by one of the

A Dramatized Life

action, it appeals at once to the imagination for acting. Seven girs from seven of this teen years of age, members of a class that teen years of age, members of a class that teen years of age, members of a class that your music and in great halls grand ormet weekly for special instruction, proved in the provided in just the ones to present the play.



SCENE FROM "A LITTLE BACH PROGRAM RECITAL"

The Tale

Johann Christoph Bach, older brother of Sebastian, attired in a simple black frock, and apparently in great perplexity. His wife, Frau Christoph, in cap and apron, comes into the room carrying a lighted candle from which she lights the other white tapers about the room. From a ing postcards. Among these were interior brown pitcher she next pours the milk for views of the Bach Haus, one showing a their frugal supper and then proceeds to replica of the little crib in which the master berate her husband for taking the child to slept, another the desk upon which he wrote raise. "I don't see why you could not have left the boy in Eisenach where he was

also an interesting close-up view. There blowing out the candles, slip stealthily into the famous Wartburg—where Luther trans- into the room, unlocks his brother's desk Musette in D of St. Elizabeth, immortalized by Richard copy, is graphically portrayed as the play Wagner. These made interesting material progresses. Finally Sebastian is admonished day become a lawyer or a doctor, but never March in D a musician, for "there are enough poor musicians in the Bach family already.

The second act shows the boy, now sevenstudents, a boy of sixteen who owned a fine teen years of age, returning from a fifty projecting lantern, enabling the views to mile trip to Hamburg and back whither he be enlarged upon a screen, to splendid ad- had walked to hear the great Reincken play vantage. Students will not soon forget the the organ. He drops down exhausted upon distinguished gentleman in powdered wig a seat just outside the Inn. (In this inand frilled front, nor yet his contemporary, stance a curtain lighted by a wrought iron the great Handel, whom he never met. lantern hanging from the balcony above served to shut off the first scene and fur
(Sonata for Violono nish a background suggesting the front of AS THE accompanying remarks of the an Inn. A green garden bench is the seat teacher brought this feature of the mentioned.) It is late and the lad, tired program to a close, soft lights disclosed a and hungry from his long journey, but unsimple but adequate setting for a playlet daunted, is accosted by the Innkeeper and designed to impress upon the audience in- two gentlemen gayly attired in satin designed to impress upon the addition in the teresting incidents in the early life of the breeches and tricorn hats. Unimpressed by the young musician they leave him to his James Francis Cooke has written a own thoughts, whereupon he falls asleep charming little dramatization admirably to dream that a fairy, dressed in white and suited to this purpose. Short and full of bearing a wand tipped with light, appears to him saying, "Fear not, master, for master of young students and furnishes them with thou art. Centuries hence thy name shall a fine opportunity for testing their talent be great among musicians. They shall call for acting. Seven girls from seven to thir- you Father Bach. Great choirs shall sing

and let me draw the veil of time so that decided that it was a success. One said, you can see and hear children playing your

wonderful thoughts," At this point Bach disappears in the darkness. The curtain is pulled aside to

Bach Piano Program

*Ave Maria (Prelude in C) for two pianos......Bach-Gounod (This may be had for four hands on one piano.)

How a step is heard and the pair, after *My Heart Ever Faithfulfor 6 year old child tragner. These made interesting material processing material proce

> Menuet from Partita I in B-flat Prelude (English Suite in A minor) *Air on the G String-2 pianos Solfeggietto Inventions-Nos. 1 and 4 Gavotte in E. Major

Gavotte in E Major terpretative artist shall give. This is de-(Violin Sonata No. 6. Mason veloped beautifully by Ethel Peyser, in her Gavotte in D Major new book, How to Enjoy Music. (Sonata for Violoncello)......Mason Gavotte in B Minor

(Violin Sonata, No. 3) Jesu, Joy of Man's Desiring Allegro (Italian Concerto) Chromatic Fantasy

The following piano numbers are suggested to assist teachers in adapting this idea to the talent available in their classes: Bourree (from Suite in D for Trumpet) Fantasie in C minor Gavotte and Bourree in G Gavotte (Second Violin Sonata) Gavotte in D minor

* Compositions arranged by the teacher.

Gique (First Partita)

Little Prelude in D Little Prelude in C minor

My Heart Ever Faithful (arranged by Lavignac)

Prelude (English Suite in A minor) Sarabande (Sixth Sonata for Violen-

Sarahande in E minor This program might be varied to good advantage by singing some of the Chorales harmonized by Bach and by the use of something for the violin.

The foregoing recital took place on a night when there were several conflicting engagements, such as graduation, plays and the like; yet the audience numbered about two hundred, including friends of the students and of the teacher, as well as representative musicians of the city. Being a unique idea, the local papers had given it splendid publicity and the programs gotten out in advance proved welcome invitations to those who like to be personally re-

The day following the recital the teacher took stock of the work done, the coopera tion, the remarks made in her presence, and "The compositions were lovely-it was all so different from any recital I ever have attended": another, "The atmosphere was perfect"; others, "It was interesting, origidarkness.

disclose a condigination, making it possons disclose a condigination and variety disclose a condigination and variety disclosed and the possons disclosed and the p leader of the Chamber Music Society, wrote, "I think your idea was splendid Thank you for the invitation and we hope you will do it again.

Had the teacher underestimated her students' ability? Possibly so. Certainly such talent was not inferior.

Do We Listen Creatively?

By HELEN E. ENDERS

.Ph. K. E. Bach The manner in which we listen to music decides, to a large degree, what we get from it as an esthetic message. At the

"Appreciation of music is no different from appreciation, for example, of a speech If you listen to a speaker who feels that fan's Desiring you like what he says, he is led on to speak

Myra Hess more enthusiastically and better and no doubt will be asked by the powers that be to speak another time. For the same reason, if you hear a composition and appreciate it, you are encouraging the compose to further effort toward the development of music. Of course what you appreciate is what counts toward creating music and stimulating your own development; for it has been said that a man is the sum of what he appreciates. If the public did not go to the theater, we should have no theater; if it did not buy radios, we should have no radios; therefor, we, the public,

Charles Marie Widor, the Grand Old Man of French Music

By the Eminent French Pianist and Conductor

MAURICE DUMESNIL

of honor" of the church of Saint-Salpice. Belgium and France. It will interest stua title never before granted, and confered dent readers to know what kind of a sched"He seems to pour out a marvelous ollection." upon him by His Eminence Cardinal Ver- ule Widor followed during that stay. Every shower of light, from the organ loft down dier, archbishop of Paris. The master day he practiced from eight A.M. to six outo our heads?"

probably would have continued his active P. M., with barely an interruption for dinIndeed Widor's technical mastery was, service, had it not been for the many steps ner, on the old Mercklin organ of the and remains at the present day, astonishof the primitive, steep winding staircase Ducal Palace. Then, from six to seven, ingly clear. His prodigious brain is served which leads to the instrument built by he played for Lemmens, either a large by hands which, without being apparently Cavaillé-Coll in 1862. However, since the fugue, a prelude, or a chorale, which he very large, are capable of wide stretches. access to the organ loft of most of the had worked up during the day. Before The strictest legato is therefore an easy Parisian churches remains something of retiring at night he wrote a short fugue matter. Add to this an amazing sureness a gymnastic problem, and the installation in four voices, which he submitted at seven of the pedal, a vision of orchestral effects of an elevator appears in the light of an of the next morning to Fétis, the composi- in the registration, vivid tonal coloring; architectural impossibility at Saint-Sulpice, the great composer-organist, though still attending the services punctually every Sunday, now has to limit himself to being a listener and to enjoying the supreme art

of his successor, Marcel Dupré. Widor's figure towers through the contemporary history of the organ. For over fifty years he has been considered as the foremost virtuoso in the world, because of his phenomenal technic coupled with bril-liant, original gifts for improvisation. It can be truly said that his series of "Sym phonies" for organ is the greatest contribution to the literature of the instrument, since Johann Sebastian Bach. The famous "Toccata" has carried its author's name to every corner of the world; and, wherever pipes and consoles stand, it has become the uchstone of the aspiring organist, the most effectice "war horse" of the concert repertoire. In short, and although Widor's production has been quite large and covers all fields from chamber music to opera, his organ compositions can be considered as his most significant achievement, perhaps whom he succeeded in 1890 as teacher of organ at the Paris Conservatoire. He retained this post for six years, until his appointment to the class of composition left vacant by Leo Delibes' death.

A Suave Personality

simplicity and lack of affectation. In fact he thusiasm of young Widor to stand the ex- form the distinctive element of a mastery for any interviewer. He never speaks about as a result, he was in possession of a perhimself. He is always primarily interested fect technic and already a full fledged in what his interlocutor has to say. The master when he left Brussels. way in which he listens, then throws in his own remarks, as prompted by extraordinary recollections of great and small historic events, musical and otherwise; and the wealth of anecdotes always present in musicians of that time, César Franck, his memory, make a visit to him a delight- Saint-Saëns, Ambroise Thomas and Rosful experience, Owing to this modesty, sini himself. In 1870, at the age of only little is known about his artistic life and twenty-five, he succeeded Lefébure-Wély the development of his career.

Widor was born in Lyons, France, of Hungarian and Alsatian descent. His grandfather was a partner of Collinet, an was mobilized in the artillery and at the instrument in which he was very much Saint-Subject instrument. His father, or- he had to wear, which included a pair of return for the courtesy, ganist at the Church of Saint Francis de spurs. One day, as he was playing a Bach "Oh, I know one thin Salits and the Church of Saint Francis de spurs. One day, as he was playing a Bach ""Oh, I know one thing; if it is not too Charles Tourneming, of Sainte-Clotilde, Sales, in Lyons, was his first teacher. Tugue, he hurt his ankle badly with one much to ask," Widor replied. "Would and Henri Libert, professor at the Amer-When Cavaillé-Coll came to the city, he of the undesirable implements! always stopped at the Widor home. He did not fail to notice the precocious gifts of the youngeter, who was a folloge and remained there until receiving the black and the state of the state of the state of the production of the state of the production of the state of the production of the state vice, Charles-Marie went to Brussels for cialists have marveled during the sixty-four sonatas, most of the "Well tempered Clay-and as to the books of "Chorales."

THREE ERENCH MASTERS From left to right are Maurice Dumesnil, Charles Marie Widor and A. Barthélemy

NE OF the qualities of Widor as a tion teacher. It required nothing less than and all these, coupled with the splendid O NE OF the qualities of Widor as a tion teacher. It required nothing less than and an tall tall the constitution and uniting encountering encounter would be something of a "hard proposition" ertion of such formidably hard work; but, which has amazed several generations.

A Life Work Begins

UPON HIS RETURN to Paris he became acquainted with the prominent at the organ of Saint-Sulpice.

1870 . . . The Franco-Prussian war . .

WIDOR HAS BEEN throughout his life an enemy of speedy tempos, contending that a noble, dignified interpretation can best be attained by cultivating a broad style. "Liszt," he says, "never gave the impression of playing fast.

It is well known that Liszt handled the organ almost as beautifully as he did the piano. One morning of 1878, as he visited the International Exposition of Paris, he had gone to the Trocadéro in order to have organ builder at Rouffach, Alsace; and, same time continued to fill his duties at interested. Liszt showed great enthusiasm by a strange coincidence, he was called the church, but how this did not go with- for both organ and performer and asked to take part in the construction of the out difficulties, on account of the uniform his young colleague what he could do in

you be so good as to play the piano for ican Conservatory of Fontainebleau. A

Since February 24th, 1934, Charles a year, to study under the direction of years of his office at Saint-Sulpice, we find ichord," and mapy works by Chopin, Marie Widor has been at the same Lemmens, the great organist through that one word seems to sum them all up Schumann and himself! These were for time ninety years old and "organist whom the works of Bach finally penetrated adequately: clarity. One of those listen-Widor extraordinary hours, of which he keeps the most profound and reverent rec-

An Organ Treasury THE TEN "Symphonies" for organ,

of Widor, we have mentioned as the Yet when they were written they aroused much discussion. Many could not understand how a symphony could be written for one instrument only. They would not consider the organ as an exception and, of course, at that time it had not reached the tremendous sonorous and polyphonic possibilities discovered later on Widor's genius visualized these, however, through the instrument of Cavaillé-Coll which became an excellent field of experiment for constant investigation of the re-sources capable of helping create a new technic. The result exteriorized itself gradually in the first eight symphonies. We find, in them, a long string of gens which every organist should possess in his reper-toire: the Pastorale, the Marche Pontificale, the Finale in D major, which was a great "Third Symphony," the Prelude of the "Third Symphony," the Scherzo of the "Fourth," the Variations of the "Fifth," and the sumptuous Allegro of the "Sixth," a marvel of harmonious proportions, of shining brilliancy.

The "Ninth Symphony," the "Gothic,"
was written in 1890. Widor had gone to Rouen to inaugurate the organ of the great Saint-Ouen Cathedral, that wonder of wonders of gothic architecture

"This is an organ in the manner of Michelangelo," he said to Cavaillé-Coll. These words came back to mind on the night of June 28th, 1933, when, in the huge nave filled with four thousand attentive listeners, and after the touching and fervent episode of the "Prayer of the Little Flower." the majestic chords of the Magnificat in Evangeline Lehman's striking oratorio, "Ste. Thérèse of the Child Iesus," crashed forth under the fingers of Marcel Dupré and swept along the historic arches as a tidal wave of glowing tone, a torrential cloudburst of gorgeous, powerful harmonies. Then it was easy to understand how the other ceremony, fortyfour years ago, had conveyed to the master the mighty impressions which are at the

basis of the "Gothic Symphony, The "Tenth Symphony," the "Romane," was written four years later, in 1894, on the Easter theme of "Heac Dies." It is the last of Widor's works in the larger form; but since then he has composed a number of shorter ones, and three of these

As Pedagogue

DURING THE SIX YEARS in which Widor counted among his students, Louis Vierne, now organist of Notre-Dame; feature of his teaching was the constant The next day he was admitted to the use of Bach. It is true that some of the

nent place they now occupy in the curriculum of our national school. woman students won the much coveted Prix de Rome, for the first time in history : Miles, Fleury and Nadia Boulanger, Nearly a score of our directors of Conservatories pects no returns from it. in the provinces have passed under his guidance. All are serious, capable musicians, educators of wide knowledge and exthe lamented Gabriel Dupont, prematurely carried away at the age of thirty-five, just as he had given us the powerful lyric drama of "Antar." Had he lived, Dupont probably would have been the greatest operatic composer of today. Henri Büsser calls him "a luminous genius, one of the most vital musical forces our country has ever known." On the other hand, it is interesting to note that among his most faithful disciples Widor counts Darius Milhaud and Arthur Honegger of ultra-modern, polytonal, discordant tendencies; which only goes to prove that the tuition of a master with broad ideas can open before young minds new and unexplored perspec-And this is worth while, even if the result turns out to be, sometimes, ob-

which, born of snobbism, come and go season after season, in spite of the indifference The Ready Wit

of the public at large.

jectionable and undesirable for those not

enlisted under the banner of cubism, dada-

ism and other such crazy conceptions

W IDOR is a splendid raconteur, whose sparkling, caustic wit is well known in artistic circles.

Some seven or eight years ago, when Paris was so overcrowded that an apartment was a thing almost impossible to find, he attended a dinner party and the conversation evolved around a certain French diplomat, not over-capable, who had just been appointed to the Embassy near the Vatican. "I wonder if he is successful," someone questioned, "and if he will be able to do anything?"

"Certainly," retorted Widor; "he has done something already. Even in such critical times as these—he has found an apartment!"

On another occasion, while he was at the church Widor received the visit of an elderly English lady, who insisted very much that he should show her the exact spot where Manon had reconquered Des Grieux and the chevalier had fallen into her arms. The uniformed "suisse" of Saint-Sulpice happened to be walking back and forth just below the organ. Widor referred her to him for information. This simple minded man, who evidently had never read the Abbé Prévost's book nor gone to the Opéra-Comique, did not understand the meaning of the question. As the lady insisted, he became furious, and yelled that 'such infamous things never happened in the sacred building, and that, besides, there were no parishioners by those names!" He even got so shocked and irritated that he started chasing her with his halberd, and might end in a tragedy.

The Grand Old Man

tary of the Academy of Fine Arts. of the window glasses shows a small hole can be found there, practicing or trying The independence and the dignity of his surrounded by many cracks: this is the out new organ music. A small interior character, apart from his musical stand-ing, designated him for the choice of his "Big Bertha" made its way, one afternoon which the musical life of the master is colleagues. It has been said that Widor, of 1918, and whistled past the head of centered. had he not been a great artist, could have the master who was peacefully seated at been a great diplomat; but a diplomat in his table attending to the correction of the highest sense of the word, since he proof sheets. He never had the pane renever mixed in any intrigues, never was placed, but pasted a piece of paper over part of any small "clique," never "played the hole; and so it remains for recollecpolitics" in order to have his works pertion's sake and as a souvenir of those dark
formed nor to gain access to an official days.

yisability of further modernization Flee
(Constituted and the opportunity and the adyisability of further modernization Flee
(Constituted and a souvenir of those dark)

self the center of such cliques or groups, with the secret purpose of enlisting the support of youthful members whose cooper-Widor who brought them to the promiself the center of such cliques or groups, support of youthful members whose cooper-As a teacher of composition, Widor cration is usually based on personal interachieved notable results. Two of his est and the desire to "arrive," as we have seen other musicians do, For a man of Widor's caliber, friendship is neither an investment nor a calculation, and he ex-

Owing to the prestige of his name as the highest official musician of France, Widor receives hundreds of letters from all parts perience. Notable among his pupils was of the world. Up to recent months, he made it a point to answer every one of them personally. The small table of his Institute studio was filled with mail through finding for each correspondent a satisfac- have turned golden, "the tugs and the the religious, dignified instrument into a

Romance and Poetry

window one discovers the Seine and its embankment, the trees on both sides of the river, and in the distance the mighty silhouette of the Louvre and of Saint-Germain l'Auxerrois, the church of sinister memories where the bells tolled, calling the mobs for the massacre of St. Bartholomew. Widor loves to look out on this landscape he adores. On certain days of spring there is a light all its own, when the sun already asserts itself in a bright sky of azure blue. And in the autumn, when the days decline, registration, to the seeking for picturesome when twilights are short and the trees effects and similar tricks tending to turn



This impressive picture of the Saint Ouen Cathedral at Rouen token during the performance of Evangeline Lehman's oratorio, "Sainte Therese of the Child Jesus," shows the magnificent structure which today remains an unparalleled marvel of Gothic architecture.

a scandal developed; while Widor, from torily adequate answer. His apartment is barges trail scarfs of grey among the up above, watched the scene rather anx- located on the second floor, in the western watered lights." up above, water that his little joke wing of the former old college of the Four Downstairs, in the salle du Musée Deits grand piano very little. He prefers two-manual organ which was formerly in to work in the small studio, where an his home of the Rue des Saints Péres. TINCE 1914, Widor is Perpetual Secretowork in the small studio, where an his home of the Rue des Saints Péres,
Tary of the Academy of Fine Arttary of the Academy of Fine Arttary of the Academy of Fine Art-

Nations. Widor uses the main parlor and caen, Widor has installed his own private

Sensible Conservatism

DURING THE PAST few years, a conflict has developed among organists as to the very principles of organ never admits of any modification, apart visability of further modernization. Elec-

tric action, pneumatic lever of Barker plain old-fashioned mechanical transmission are discussed. The views of Widor will be considered as of capital interest. even by those who find themselves at variance with his conclusions.

Widor thinks that too much improving too much modernizing of the organ is destructive; destructive of its traditional character, which is primarily noble and sacred; destructive of the interpretative eide which may be lured to trespass the limits set by the above-mentioned fundamental character; destructive of the tonal beauty, at last, owing to the ever increasing invention of new stops, leading to "fake

A Difference of Opinion

CONVERSATION, of some twenty years ago with the eminent Hungarian musician, Emanuel Moor, is recalled. He was the inventor of the Moor double-key board piano, and in younger years he had been a splendid organist, imbued with the genuine traditions of the Praag school His views were in perfect harmony with Widor's; but he expressed them with typical Magyar impassioned violence, and especially his indignation about the way in which the organ was treated in the moving picture houses of America. He thought that jazzing, those little chromatic slurs, and the use of the fox-trots, all were an outrage, an insult, a desecration!

Without going to any extremes, Widor thinks that too much evolution from the once accepted and recognized standards dangerous. He believes that such an evolution might become harmful to the very style of organ music in the future. He contends that the electric system, while prob ably less expensive, is not reliable on account of so many risks, interruption o current, short circuits and their danger of fire, as has just happened, at the time of writing, in the mediæval church of Saint-Nicaize at Rouen, entirely destroyed. He believes that a good mechanical action, it kent clean and dusted off occasionally, will outlive by far any kind of wiring system submitted to changeable atmospheric conditions and the corresponding gradual de-

"I have heard," he says, "that in America the electric action is universally adopted. Therefore, no other country could furnish better information on a point which I wish to investigate. Could anyone over there tell me where, and which is the oldest electric organ in the United States, still in use, and after how many years of use? This means, of course, without any overhauling or putting in of new wires, connections, and so on, but only the cleaning jobs which are necessary as a matter of normal upkeep.

I promised to propose the question hrough THE ETUDE; and information will be welcome either by M. Ch.M. Widor, Institut de France, 25 Quai Conti, Paris, or by the writer of this article, 86 Rue

Another point on which Moor's views coincided fully with Widor's, is the question of tempi. In the Bach original organ and all the old instruments, the coupling of the three keyboards made the action harde and this acted as a safety brake to check the impetuous impulses of executants carried away by their virtuosity. If their brains were unable to control their tempi, the keyboards at least controlled their fingers This remark is opportune. So many organ ists forget all traditions and rush through the Bach fugues at full speed, sometimes even "registering" them in objectionable fashion and discarding the sense of unity which ought to be preserved and which

(Continued on page 102)

Debussy and the Pedal Blur

By Clarence Lucas

The Lure of "Atmosphere" and How It Is Produced

find the style in which the composer meant despising the uew effects, and withall re- are at home." it to be played. Merely learning the notes taining the best elements of the old tradi-will not do. You may play every note tions." He could not have played Debussy not understand Chopin's music until he playing the plan to a more or less refail to make it interesting. In fact, if you winds, played it with that clearness of outline and

The sonatas of Haydn, which were begun during the latter part of Bach's life, can-

A Changing Technic

Hummel and the new school of Liszt, was Ignaz Moscheles. He was born in 1794 and died in 1870. In his youth he was praised by Beethoven, who entrusted him with the transcription of several composi-tions; and during his long life he met all ment and follows his own impulses, the World War shut him off from interthe eminent musicians of the period. He was, moreover, the piano teacher of Litolff, Thalberg, and Mendelssohn. Surely he is worthy of our respectful attention when brought up on the robust music of Schu- or, at any rate, relied on certain Chopinhe speaks about piano playing. But what .mann and Brahms might describe the play- like effects which are subordinate in other has he to say about the new school?

"A good player must only rarely use the assistance of either pedal, otherwise he misuses it." Speaking of an excellent pianist he said: "I wish he had not his feet so perpetually upon the pedals. All effects now, it seems, must be produced by the feet. What is the good of people having hands?"

When Doctors Disagree

NE HUNDRED years later, Moriz Rosenthal, a pianist with a greater technical skill than Moscheles ever knew, expressed a different opinion about the value of the pedal in piano playing. Moscheles would read with disgust the words of Rosenthal: "I consider the discovery of the syncopated pedal the most important event in the history of piano playing. It constitutes the high water mark between the older and the present school. No more painstaking legato playing of chords by dint of fingering; no more dry playing without pedals in order to avoid blurs. The syncopated pedal was the emancipation of the wrist and arm from the keyboard."

What a gulf separates the older and the newer schools! The music of Debussy. which is written entirely for excessive use of the pedal, would have baffled Moscheles completely. In 1838 he wrote: "I play all the new works of the modern heroes Thalberg, Chopin, Henselt, and Liszt With all my admiration for Beethoven, I cannot forget Mozart, Cramer, and Hummel. Have they not written much that is

The Chopin Technic

ised land without being permitted to enter mere breath, he requires no powerful forte ticable." THE GREATEST pianist, between mere breath, he requires no powerful forte to produce the desired contrasts. The consequence is that one never misses the orchestral effects that the German school demands of a pianoforte player but is carried away as by some singer who troubles nately, we have very little about Debussy world of pianoforte players."

"Seriously speaking, one may learn a great Spring Song. These small notes are to be deal that is good by listening to Chopin's played very lightly and made altogether playing; but in his compositions Chopin subordinate to the sustained and louder shows that his best ideas are but isolated. notes of the melody. The fingers hardly

it? If so, you ought to study very middle course between the two schools, by player knocking at the door of every key description will do very well for the gencarefully the nature of that music and to never shrinking from any difficulty, never and clef to find if any melodious sounds eral effect of Debussy's compositions when

correctly, at the required speed, and still without casting the old traditions to the heard it properly played, how can a piano stricted public, his piano sounded very student, or a pianist of moderate experience, often like a wind-swept Aeolian harp. understand Debussy before he hears that The most practiced ear could hardly dismusic played? Our system of musical tinguish the divisions between the harmonies. intervoven counterpoint of Bach, it would some the BROADMINDED Moscheles, and abund, even disagreedly, at times.

THE BROADMINDED Moscheles, notation gives us the means of putting the One chord would melt, so to speak, into a counterpoint of Bach, it would show the same than the best of the BROADMINDED Moscheles, notation gives us the means of putting the One chord would melt, so to speak, into a counterpoint of Bach, it would be the BROADMINDED Moscheles, notation gives us the means of putting the One chord would melt, so to speak, into a counterpoint of Bach, it would be the BROADMINDED Moscheles, notation gives us the means of putting the One chord would melt, so to speak, into a counterpoint of Bach, it would be the BROADMINDED Moscheles, notation gives us the means of putting the One chord would melt, so to speak, into a counterpoint of Bach, it would be the BROADMINDED Moscheles, and the BROADMINDED MOSCHELES race, was enabled to look into the prom- us whether we should play Bach with the ment of the pedal; and the chords were tempo rubato of Chopin, or Beethoven with never loud. Nothing was less like the or-He says: "At Leo's I first met his the delicate blur of Debussy. These dis- chestral effects which Moscheles said the themes, mostly in the right hand, are meant friend Chopin, who had just returned from tinctions have to be made by words printed German school of his day demanded. to be accompanied by less important passthe country. He played to me in compliabove the music. These words are by no Moscheles would have condemned Debussy ages and broken harmonies in the left hand. ance with my request, and I now for the means so precise and clear cut as is the mercilessly, for his continual employment A harpsichord or clavichord student of first time understood his music, and all the musical notation. That is why it is so of the pedal. The pedal was as important Bach's day would find Haydn's piano music raptures of the lady world became intellidifficult to convey to the interpreter the a part of the performance as were the something new, which could not be in- gible. The ad fibitum playing, which, in style in which a composer intends his fingers. In fact no pianist brought up on terpreted in the Bach manner. This Haydn the hands of other interpreters of his mu- works to be played. Even the great Men- Bach, Haydn, Mozart, Clementi, Hummel, manner continued through the Mozart, sic, degenerates into a constant uncer- delisohn—a composer, and at the same Cramer, and Beethoven, could over learn Clementi, Cramer, Hummel and Beethoven tainty of rhythm, is with him an element time an excellent pianist-formed a wrong period, with many modifications, of course. of exquisite originality. The hard, inartis- estimate of Chopin's compositions. It was Perpos, with many impulsionations, of coarse. Of exquaine originatity. The natu, martis-estimate of chopin's compositority, it was Jins succentrations for imply that Debusy.

Then we come to a new style of piano tic modulations, so like a dilettente—which only after he heard Chopin play that he is greater or more advanced than his playing which puzzled the old performers I never can manage when playing Chopin's wrote to his sister: "Chopin produces new predecessors. He is different from them; music-cease to shock me; for he glides effects like Paganini on his violin, and that is all. He must be played in a manner over them almost imperceptibly with his accomplishes wonderful passages, such as suitable to himself. His music demands elfish fingers. His soft playing being a no one would formerly have thought prac-

Enough; he is perfectly unique in the course with the famous musicians of the period, such as Chopin enjoyed. But we A player of the modern German school, know that Debussy produced new effects, nearly an hour before Debussy said a ing of Debussy in exactly the same words composers. Take, for instance, the little which Moscheles wrote about Chopin.

In another place Moscheles writes: note of the melody in Mendelssohn's

O YOU PLAY the piano music of noble? Just now the new manner finds I often find passages which sound to me strike them and they are blended into a Debussy? Would you like to play more favor, and I endeavor to pursue the like some one preluding on the piano—the vague blur of harmony by the pedal. That

If a great pianist like Moscheles could In his best period, and before he gave up from those masters how to play Debussy. This statement does not imply that Debussy a pedal blur which would be intolerable in Bach. His unsteady rhythms would make Beethoven sound flabby and exasper-

The Composer Speaks

PARISIAN pianist who died some A PARISIAN plants was three years ago related to me his experience of playing many of Debussy's compositions to the composer himself. Said he: "I played one piece after another for word. At last the weary and lethargic composer, suffering from the malady which was soon to carry him off, roused himself sufficiently to say, "That is not my idea at all. You have too much virility My music must be played softly with considerable blur from the pedal, and without marked rhythms."

This kind of playing would be considered bad playing by the teachers of young pianists. Of course it is bad playing if applied to Bach's inventions or fugues. It would be detestable in the classics. Yet the classical style of play-ing, of which Moscheles was probably the last great exponent, was equally unsuitable for the new music of Chopin. And Debussy is an offshoot of the Chopin school. His music might be described by Longfellow's lines:

A feeling of sadness and longing That is not akin to pain, And resembles sorrow only As the mist resembles rain.

Leave the bright- and sunny Italian landscapes, the stormy mountains, tempests, and moonlight tragedies, to others. Debussy loves mists and twilight. That is his style, at his best. He, and his contemporary Corot, both had peculiar styles of their own, which have their charms but which are unsuitable styles on which to found schools of music and painting.

Now and then Debussy wrote a noisy piece, like the Engulfed Cathedrol, or the Wind of the West. Those pieces will not endure as the best examples of the composer's style. They no more represent the



WHERE DERUSSY WAS BORN

The picture on the left shows the house in the Rue du Pain (Bread Street) St. Germain, as it was at the time Debussy was born. The other shows the same house, with the tablet, os it oppears today.

represents Beethoven.

The Mills of the Gods

T IS VENTURING on unsafe ground French. I to talk about the future of this music. The generations which come after us will decide that matter for themselves. know from the reading of history that prophets are often wrong. Moscheles thought that the music of Field was shallow, pretty stuff with no enduring qualities. He would gape with amazement to find that all the world knows Field's B-flat Nocturne, and nobody remembers a note of Moscheles. Moscheles, the popular composer and great pianist, as well as eminent conductor, could not help sneering at the 'lady's world' for which the "fragmentary and undeveloped works" of Chopin were written. What would he say if he could hear the great pianist, Rosenthal, say that he would rather have composed a certain four of Chopin's mazurkas than the four symphonies of Brahms? What would Moscheles think of Godowsky's dictum that the two composers who will live to represent our times in the distant future are Bach and Chopin? And, while Moscheles was decrying the compositions of Chopin, a younger pianist, Franz Liszt, wrote that Chopin would be more highly esteemed by his successors than by his contemporaries. And Liszt was right.

But no Liszt has as yet come forward to proclaim the merits of Debussy. It is futile, therefore, to judge of the permanent value of Debussy's compositions. Probably many French critics place him too high on the list of the great composers. No German musician considers him the equal of Brahms. And the world in general will hardly subscribe to the verdict of the en-thusiastic writer who calls Debussy the French Wagner. It is enough that Debussy wrote music which cannot be mistaken for the music of anybody else. Those pianists who attempt to play this music must learn that it has a style of its own, which is as difficult as any other style to master.

Claude Debussy was born in the aristo-cratic suburb of Saint Germain, near Paris, 2 in 1862. But he was anything but an aristocrat himself. His parents were humble shopkeepers who lived over the shop. They did not think that education was of any value to a working boy. Debussy's mother, in fact, meant to make a sailor of the lad. A relative of the family, however, took charge of the neglected boy and was influential in having him taught the simplest

real Debussy than Beethoven's Polonaise elements of an education. But he remained unlearned to the end of his days. His biographers say that his friends shut their cyes to his bad spelling and ungrammatical

Rooted in Fertile Soil

HIS NATURAL ability in music was strengthened by a long course of study at the famous Conservatoire, and it s well to note that before Debussy took liberties with all the classical roles of har" mony, he mastered them and became an excellent contrapuntist. In this respect he was again like Corot, who mastered the severe art of a portrait painter before he gave himself to those gray-green land-

scapes of blurred outline and mists. The scourge of cancer was the cause of his untimely death at the age of fifty-six. The malady affected his nervous system and made him abnormally sensitive to noise. Even the softest music was loud enough for his too delicate ear. Sometimes he would compose in a kind of fury, walking rapidly from room to room, rhapsodizing on the piano, humming, beating time, and writing with painful slowness. Then he would pass months in idleness-dreaming and taciturn. Paris has recently unveiled on one of its

new boulevards, an imposing, if unattractive, monument to his memory. The house of his birth in Saint Germain was marked, English admirers. And in July, 1933, a small public garden with a commemorative monument was opened in his native city. The mother who wished to make a sailor of her son could hardly believe her eyes f she returned to Saint Germain and saw marble monument, neither to King Louis XIV who was born there, nor to King James II of England who died there, but to her unlettered urchin, Claude Debussy. temperations of Mimi's temperations of Mimi's Puccini's "La Boheme."

SELF TEST OUESTIONS ON MR. LUCAS' ARTICLE

- What was the type of pedal use as favored by Moscheles?
- What was Rosenthal's estimate of the
- What are the characteristics of the Chopin technic?
- What is a distinct limitation in our system of musical notation?
- 5 How is the bedal to be used to create

Nuggets of Piano Wisdom from Deppe By HESTER EASTWOOD-EYERS

THOUGH he never rose to eminence as you were going to ask a blessing. This is either virtuoso or composer, still Ludwig particularly the case with a wide interval."

Denne (1828-1890), as the teacher of a "Sit low—not higher than a common Deppe (1828-1890), as the teacher of a group of leading pianists of the last gener- chair. One may have the soul of an angel, ation-and notably among them our bril- yet if she sits high, the tone will not sound liant Amy Fay-left a great heritage to poetic." better, and especially more musical, piano

scale, you must gather the hand into a got this 'knack,' the chord sounds righter nut-shell, as it were, and then play on the and fuller." finger tips. In taking the chord, on the contrary, you must spread the hands as if sound conscious."

"Do not strike, but let the fingers fall "To strike chords, learn to raise the We give some maxims of his methods, as hands high over the keyboard; and then let culled from his disciples—especially from them fall, without any resistance, on the chord, and then sink with the wrist. Take "The principles of the chord and of the up the hand exactly over the notes, keeping scale are directly opposite. In playing the the hand extended. When you once have

"Listen to your playing; let each tone

"The value of music in our schools can hardly be overestimated. Probably after the three R's music is of greater practical value that any other

-DR. JOHN J. TIGERT, U. S. Commissioner of Education.

RECORDS AND RADIO

By PETER HUGH REED

interpreter between the acts of opera crease its value. broadcast from the Metropolitan In the Columbia recording of the duet Opera House this year, is indeed an ausopera flouse this year, is interest in the first act of "Götterdammerumg" (three picious one. Heretofore, the entr'actes the first act of "Götterdammerumg" (three picious one. Heretofore, the entr'actes sides of discs 2131 and 32M), although we the opera in question or in publicity stunts encounter a thoroughly communicative per--such as interviewing celebreties, in a formance from two competent Wagnerian manner which frequently proved unfavor- singers-Margarete Baumer and Walther able to them. With Miss Farrar's advent, Kirchhoff—the orchestral side is not on a however, a new and unusual precedent is par, since it is both stodgy and confused. advanced which no doubt will prove more The modest price of these discs recominteresting to the greater number of listeners. In an "informal" talk, one of the The fourth side of the recording is taken most gracious personalities of our day up with the Oath Scene from Act 2 of the speaks about singers, the opera, musical same opera, wherein the same singers are themes, and even sings for our edification ably assisted by Alfred Goebel, basso, and enjoyment. Radio has always been a source of novelties, but none has intrigued who is one of America's most vital and us so completely as the novelty of the in- original composers, in his work "Three troduction of Miss Farrar's dominating Variations on a Theme for String Quartet" and perennially charming personality be- -notably performed by the Roth Quartet tween the acts of the major opera-broad- in Victor set M244-reveals himself as a

casts on Saturday afternoons. Since Miss Farrar, along with Enrico questions however the spontaneity of his few years ago, with two tablets by some Caruso, occupied a most conspicuous place creative impulse, for, although the music in the history of recording and opera in moves logically enough it does not at the this country, we wonder why it is that same time seem to develop convincingly or Victor has not re-issued some of her early unconstrainedly. Particularly is this true recordings similiarly revitalized like those of Caruso's that have recently been put for here the music persists but does not

nominate for a first recording Miss Farrar's strength in this work, and rare inherent thoroughly artistic and communicative in- beauty—especially in the slow movement. terpretations of Mimi's two arias from

highly regarded, while others are con- artist is the admirable violoncellist Piatiof various stops, and so forth. The fact of Schumann's less valued works a worthinstrument to reproduce perfectly, still it, set M247). on the whole, records more satisfactorily Its reproduction, however, in order to in- set M246, which contains that composer's sure an equitable degree of verity, depends more on the fidelity of the reproducing Menuhin, to disperse his skepticism. This

the style and almosphere of Debussy's berations and its less perspicuous overtones. was ten years of age was recently discoralthough not entirely perfect, nevertheless the eminent French musician, whose fastand forth as realistic reproductions of miliarity with old music and old instruthat instrument, are Columbia's issues of ments unquestionably established his right Improvisations written and played by Louis to orchestrate it. Why Paul Hindemith Vierne (disc 7300M) and that glorious was asked to write cadenzi for the work fanfare of Bach's the Toccata in F played however is something we cannot compreby Anton van der Horst (disc 68229D).

Szigeti's record of Tartini's "Sonata in G" (Columbia discs 17036 and 37D), we time. This is the only anachronism how understand, is a revitalized one. Orig- ever in an otherwise perfect set-up. inally issued several years ago in England, this competent performance of a wholly charming work of the distinguished Eighteenth Century violinist and composer was works are played by the competent and undoubtedly neglected because of feeble craftsmanly pianist Harry Cumpson, who

Whether one admits Varese's Ionisation (Columbia discs 68192 and 93D). It is for Thirteen Percussion Instruments (Co- said that Mr. Cumpson has made a careful lumbia disc 4095M) as absolute music or study of the problems of piano recording. not, he, perforce, has to admit it is an and that he adjusts his playing to meet ingenious experiment in unusually con-ceived sounds. Very likely, it will remind one of a power house, a locomotive starting into action, or chaos in a steel foundry; for it deals primarily in noise such as is encountered in all these cases. A record- he ever wrote, as Parry has remarked, "a ing engineer points out that this particular work more completely serene, happy, and record very likely contains one of the widest range of "highs" and "lows" of any in existence. Be that as it may, we doubt panion.

HE advent of Geraldine Farrar, as however if this fact will materially in-

Roy Harris, the Oklahoma musician,

careful and conscientious workman. One in the third movement of the present work. Should they decide to do this, we freely grow. Nevertheless there is notable

The violoncello is a true singer. Therefore, the fact that the best of Schumann's Organ recordings seem inevitably to in- "Concerto" for this instrument is songful, cite controversial comments. Some are coupled with the fact that the performing demned for "echo," imperfect projection gorsky, surely makes the recording of one is that the organ, although a most difficult while adjunct to the music library. (Victor

If anyone doubts the genius of the youth than its detractors would have us to believe. ful Mozart, he need only turn to Victor "Adelaide Concerto" played by young unit than do most instruments; which can wholly charming work, written for the credited in part to its excessive rever-daughter of Louis XV in 1766 when Mozard Among recent organ recordings, which ered, and wisely given to Marius Casadesus. hend for his whole musical outlook and thought are completely opposed to Mozart's

An important record release is that of the "Fifth" and "Sixth French Suites" of Bach (Columbia set 200). These two recording, which Columbia apparently has carlier gave us a thoroughly musicianly rectified.

earlier gave us a thoroughly musicianly performance of Bach's "Italian Concerto" conditions. The choice of these two works from Bach's "Keyboard Suites" was assuredly a happy one; for, in the case of the "Fifth French Suite," it is doubtful whether

"Truth is the means of art, its end the quickening of the soul,"-MADOX-

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL FAMOUS BAND TRAINER AND CONDUCTOR



The Overture to "Der Freischutz"

Required for 1935 National High School Orchestra Contest

ARL MARIA VON WEBER was to the heart of Caspar and then carries off born on December 18, 1786, at Eutin his victim. Max is now forgiven—and all (Oldenburg) and died on June 5, ends happily. 1826, at London. "Der Freischutz" was his eighth opera. Begun in July of 1817, Adagio. After nine bars the celebrated it was not completed until 1820, the over- horn quartet is introduced, with a quiet ture being written last.

THE ETUDE

On July 18, 1821, in Berlin, the opera orchestration provided for two horns in F received its première—the entire work being tumultuously acclaimed. Weber conducted. Frenzied applause followed the conclusion of the overture. Weber bowed repeatedly, then endeavored to proceed with the opening scene of the opera. The audience, however, persisted in its approbation and finally Weber yielded and the entire overture was repeated.

A second performance of the opera was given two days later and a third, four days later, and by the next year it had found its way into the principal opera houses of other lands. It became so popular in London that three different theaters were performing it at the same time.

The overture had been presented to the public in advance of the production of the opera. The first presentation took place at a concert in Copenhagen, October 8, 1820, under the direction of the composer who was making a concert tour through northern Germany and Denmark.

The libretto of the opera was written by Friedrich Kind, and is based upon a German legend. According to this legend, told among huntsmen, whoever would con-sent to sell his soul to Zamiel, the Demon Hunter, would receive seven magic bullets which would always hit the mark, regardless of the inexpert marksmanship of the hunter. And for each victim whom he could succeed in securing for the Demon, his own life would be extended and he would receive a new supply of the charmed bullets. Hence the title "Der Freischutz," which might be freely translated as "The Freeshooter"-one who uses "free" or charmed bullets.

The Story MAX AND CASPAR, two excellent marksmen, are employed as forest rangers on the estate of Prince Ottokar, a duke of Bohemia. Max, an honorable young man, is in love with Agatha, daughter of Cuno, head forester. The hand of Agatha has been promised him upon condition that he prove himself the best marksman at a forthcoming contest, Max seems to lose his skill and is defeated by Kilian,

a peasant. Caspar, who is in the power of Zamiel, now recognizes an opportunity to extend his own days of grace, and advises Max to seek the magician and secure some of does not exceed a speed of 108. the magic missiles.

Max is persuaded and meets Caspar in Wolf's Glen where the magic bullets are cast amid scenes of horror, while the Demon hovers near. Max is returning with a stag he has killed when he meets the prince, who asks him to shoot a dove. He complies and barely misses Agatha, who has come to the wood in search of her lover Zamiel directs the bullet, instead

The overture opens with an impressive accompaniment in the strings. The original



The horn quartet does not occur in the opera-it was evidently meant to signify the tranquility of woodland life. At the close of the quartet a sinister passage is introduced in the strings-a tremolo in the violins, low pizzicati in the basses with tympani beats, and a melody of diabolical portent in the violoncellos. This extract s taken from the second act scene of the Wolf's Glen wherein Caspar invokes the aid of the Demon.





This closes the Adagio and the main movement of the overture opens with an agitated theme in the minor-Molto vivace, alla breve. Although marked vivace, care should be taken to see that the tempo here





syncopated passage in the strings an energetic subject is presented fortissimo by the full orchestra. The subject matter of this section is drawn from the Incantation scene in the Wolf's Glen.



Following a flourish by the horns, the clarinet intones a theme which is sung by creetly led by R. Lewi, the cornists (hornMax in the second act of the opera. This ists) entirely changed the tone of the soft is soon followed by the principal theme of wood notes in the introduction, which they is taken from Agatha's Prayer.



There ensues the usual development and recapitulation-the latter not presenting the second subject until the Coda is reached. A marked diminution, during which there is again introduced the sinister music of the the violoncellos similarly reduced the usual Demon, leads to a pause, after which the heavy accent Coda sets in with energetic chords.

The Interpretation OR ADVICE concerning the proper

I interpretation of the overture I can do no better than to quote the trenchant remarks of Richard Wagner: "Has not every German heard the Overture to "Der Freischutz" over and over again? I have been the fortissimo that follows the crescendo told of sundry persons who were surprised told of sundry persons who were surprised that air of desperation which properly bethis wonderful musical poem, without hav- dignity of the introductory adagio, I aling been shocked when it was rendered in lowed the wild movement of the allegro the most trivial manner; these persons were to run its passionate course, without regard among the audience of a concert given at to the quieter expression, which the soft Vienna in 1864, when I was invited to conduct the overture. At the rehearsal is

came to pass that the orchestra of the imperial opera (certainly one of the finest orchestras in existence) were surprised at my demands regarding the execution of this piece. It appeared at once that the adagio of the introduction had habitually been taken as a pleasant andante in the tempo of the 'Alphorn' or some such comfortable composition. That this was not 'Viennese tradition' only, but had come to be the universal practice, I had already learned at Dresden—where Weber himself had conducted his work. When I had a chance to conduct 'Der Freischutz' at Dresdeneighteen years after Weber's death-I ventured to set aside the slovenly manner of execution which had prevailed under Ressiger, my senior colleague. I simply took the tempo of the introduction to the overture as I felt it; whereupon a veteran member of the orchestra, the old violoncellist Dotzauer, turned toward me and said seriously: 'Yes, this is the way Weber himself took it; I now hear it again correctly for the first time.' Weber's widow, who still resided at Dresden, became touchingly solicitous for my welfare in the position of capellmeister. She trusted that my sympathy with her deceased husband's music would bring about correct performances of his works, for which she had no longer dared to hope. The recollection of this flattering testimony has frequently cheered and encouraged me. At Vienna I was bold enough to insist upon a proper performance. The orchestra actually studied the too well known overture anew. Disthe overture, a beautiful cantilena which had been accustomed to play as a pompous show piece. The magic perfume of the melody for the horns was now shed over the pianissimo indicated in the score for the strings. Once only (also as indicated) the power of their tone rose to a messoforte and was then gradually lost again without the customary sforzando, in the





which was now heard above the tremolo of the violins like the delicate sigh it is intended to be, and which finally gave to

(Continued on page 179)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS A Monthly Etude Feature of Great Importance

By Dr. IOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

ALBA

By ETHELBERT NEVIN

Ethelbert Nevin's Alba is taken from the ever popular suite "A Day in Venice." Alba offers plenty of opportunity for expressive piano playing. One must first summon a lovely tone for the melody, then one's best sense of rhythmical control, and finally the discrimination to phrase correctly. Given these the composition contains genuine sentiment and character. Without them it can be a sort of saccharine hash, revolting to good taste.

The first fifteen measures in the form of an introduction announce the gentle breaking of the dawn. Marks of expression are to be found in almost every measure, and the interpretation can scarcely go astray if these are followed. Note that sensa rit (without ritard) is indicated at several points. This is to warn against the "dragging" so often introduced by players who feel that such procedure is "soulful." All gracenotes are to be played lightly and

Following the "dawn" introduction comes the theme proper beginning measure 16 and written in barcarolle form. From this point success in execution hinges upon preserving the typical six-eight swing reminiscent of the swaying of gondolas as they glide through Venetian canals. The entire theme is written in thirds—duet form—a characteristic of Italian street songs. Pay particular attention to phrasing and to the fact that in the first announcement of the theme beginning measure 16 the quarter lowed by a tempo two measures later where notes are slurred into the following eighths. At measure 32 the theme is repeated, this time detached, all the notes being written be played with more animation, piu animato. as staccato eighths. At measure 36 legato is resumed and continues to the end. A short Coda consisting of the motif used in

SUNDAY MORNING IN THE MOUNTAINS

By RUDOLPH GANZ

A short but very descriptive piano piece must be well defined it should be daintily is Mr. Ganz' contribution to the March marked and not too vigorously accented ETUDE. Bells of the Swiss Alps chime so that the mood invited by the title and with a special meaning for the composer redolent of a gentler age, may invest the who is himself of Swiss ancestry. performer.

Sunday morning bells with their resultant echoes are heard throughout this little number. It would seem superfluous to remark that care should be taken to make the tones as bell-like as possible. The division between the hands of the opening phrase is no doubt indicated with this idea in mind. Be careful to apply the una corde (soft pedal) as directed remembering that this procedure not only furnishes a softer pianissimo but changes the quality of the tone as well. The chord progression at the end will please the ears of young America, since it contains harmonies which have found favor in many popular presentations over the ether.

COMING OF SPRING

By Georg Eggeling

There are teachers planning seasonal programs at this time who will doubtless welcome this piece for their special purposes. It opens in true scherzo style and should be handled playfully.

chords be hrittle. The short groups in that the most beautiful tone becomes monot- urged to avail themselves of the unusual

gerea, and tossed out with a measure of chapter of the control of apple crescendo. The tempo should not be percusson, weight and depin of routen used: too fast as measure eleven introduces a These factors, whether applied by fingers, by ric section, B-flat major, with the melody bying in the tenor voice. The melody in three—tend toward a tonal blending which this section is legato throughout and should gives life and virility to the melodic line. have plenty of resonance. An accelerando begins at measure 19. Here also the volreached at measure 28. Following there intelligent "listening sense" is an absolute is a brilliant passage in sixteenths played jubilose, jubilantly. After a short pause the opening theme reenters followed by a new theme in C major played at slower the first section lies in the lower voice of tempo-meno mosso. Agile fingering is the right hand, while in the D major secrequired in the section beginning measure tion which follows, the melody is in the The slurred octaves at measure 67 will repay a little attention and study.

Besides its possibilities as a novelty for tion. Spring programs this piece will be found helpful as a study in the development of style

CRINOLINE DAYS

halves which occur later (measures thirty-

seven to thirty-nine and measures forty-

five to forty-seven). While the rhythm

MELODIE POETIOUE

By CHARLES HUERTER

Charles Huerter offers music this month

which is essentially lyric in character and

wherein tonal values are consequently para-

Among the most difficult tasks in peda-

gogy is that of training the aspiring planist

pupil to listen intently to the actual tones

which he is playing. He begins usually by

thinking that playing any melody loudly

enough to stand out over the accompani-

ment is adequate for every purpose. Of

course such is not the case nor is a heautiful

tone sufficient in itself. As a matter of

fact it is comparatively simple to produce

Mr. King presents this month a com-position which harks back to colonial days By GERALD FRAZEE for inspiration. Tempo as indicated in the text is andante moderato-moderately Gerald Frazee turns back vellowed pages Play this piece gracefully and dein the volumes of Music and Fashion to give us the form and atmosphere of an old liberately without losing the feeling of time waltz. This number opens with short continuous motion. Tonal coloring is imlegato figures which require heavy accent nortant and the passages are on the suson the first quarter of each measure. The tained side throughout. Abounding as it does in harmonic progressions this music staccatos in the third measure should be should please the ears of young moderns. Because of the necessity of preserving Use the pedal only where marked. Do not legato it would be unwise to assign this number to pupils with very small hands. Use of the pedal is necessary but should the opening them reënters. The second be applied with care to avoid the unpleastheme in D major, the dominant key, may ant blurring of ever changing harmonies.

Difficulties will be avoided by observing fascinating today as the day it was comthe clear pedal marks conscientiously. Following this, sharp phrasing is necessary to preserve the rhythm. Drop on the first CONDOLINA chord, third beat, and roll off the followthe introduction brings the composition to a close. the introduction brings the composition to ing chord, first beat, and the effect is obtained mechanically. These short phrases By LILY STRICKLAND contrast well with the sustained dotted

This short composition is written in barearolle style. Let the six-eight swing of the left hand be preserved throughout since tempo. it represents the gentle swaying of the gondola. The pedal can be used to the best effect if applied as indicated, once to each measure. Simplicity is the important thing in playing this little boat song.

hopes to develop tonal control.

soprano voice. Note that there is appre-

ciable increase in tempo in the second sec-

MILADY DANCES

By STANFORD KING

CROCUS BLOOMS By ENID JOHNSON

Open this waltz at rather slow tempo-132 to the quarter. It should be played with composure but not lazily, a distinction sometimes disregarded in this type of composition. The announcement is made in the soprano and answered in the eighth measure by the lower voice which should have violoncello-like quality. The second section in B-flat is brighter in tempo-piu mosso.

Observe the molto rit, at measure 40 after which resume the piece a tempo.

FUNERAL MARCH By FR. CHOPIN

This composition from the "R-flat Minor a beautiful tone on a really good piano. A Sonata" of Chopin is one of the most beautiful piano is like a beautiful voice in monumental works of the master, and has that the tone is already there. The real been arranged for band, orchestra, organ difficulty is to produce a variety of tone, and almost every conceivable combination. This demands concentration and consistent of instruments. The ETUDE presents in practice on the part of the pupil. One this issue a Master Lesson on this work should keep in mind that a melodic line by one of the greatest living pianists Moriz Use forearm attack and let the staccato is constantly changing in "thickness" and Rosenthal. Readers of this department are thirty-seconds should be rolled, not fin- onous unless it is constantly subject to opportunity to acquaint themselves with

gered, and tossed off with a measure of change in quality and quantity. Fundamen- Mr. Rosenthal's ideas and interpretation

GAVOTTE IN G By G. F. HANDEL

The Gavotte is a dance which attained the height of its popularity in the time of Handel. It is said to be French in origin No two individuals are built exactly alike, and to have been derived from the Gavots ume of tone increases until fortissimo is will vary with each performer and a sharp a race living in Dauphine. It was unlike in the Gavotte dancers actually lifted their necessity to the ambitious student who feet from the ground, whereas up to that time they had simply walked or shuffled In Mr. Huerter's number the melody in

Examining this music one is charmed tion which follows, the melody is in the anew with the simplicity which abounds in the works of the old masters. It is a truism that all great things are basically simple. The truism applies particularly to those masterpieces which so gallantly ride out the storms of time and changing musi cal conditions. For example, this little Gavotte of Handel. There is nothing complex or profound in its measures yet it manages to sing its musical message straight into the hearts of hearers and to weave a little spell all its own. It follows that music such as this should be played simply with no attempt to read into the score things which are not written there The tempo is sedate, the rhythm should be well marked and due attention accorded staccatos, legatos, and slurs all of which

have direct bearing on the rhythmic swing The opening theme consists of the simple diatonic Major scale of G ascending and descending. But because of the metrical division and the phrasing given this scale it

The section beginning measure 25 is in B minor and leads into a repetition of the first theme, this time supported with fuller harmonies and played forte. There follows an intermezzo played at brighter tempo. This in turn leads back to the original theme-D.C.-the Gayotte ending with a largamente and ritard at Fine.

SWING SONG By HESTER DUNN

First on the Junior's program this month is a little Grade One piece composed of finger patterns which make it useful either as a rote piece or reading exercise. Directions are printed for preparatory work which will aid in reading or memorizing. There are also instructions for a nice little

SCAMPERING SOUIRRELS By BERNIECE ROSE COPELAND

Miss Copeland gives us a short second grade piece in the style of a scherzino. Written in four-eight time it is in the key of E minor. The right hand consists of short legato groups against left hand staccatos which lend variety and contrast to the lively first theme. The second theme is in the key of C major and furnishes trills in each hand. Fingers should scamper over the keys à la Mr. Squirrel, giving to the composition the freedom of style it

LITTLE ROSERUD WALTZ By WALTER ROLFE This miniature waltz in F major has two (Continued on page 184)



THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

A Wrong Way to Practice gestions seems sensible-level hands and

W 7078 W ay 10 TYALU
Plesse tell me how to work with
one of my pupils. I go over the lesson thoroughly with her; but when
she returns home to practice, instead
of the property of the property
of the property of the property
of the property of the property
different from that in which it is
written. Hence she is not learning
her notes. I have given her notes
to write, but without result.—L M.

Spend a good part of the lesson time in showing her just how to practice, what the items are on which she is to work, and how much time she is to spend on each. Have her then actually practice her lesson in your presence, occasionally criticizing what she

It would be a good thing if her mother could sometimes be present during the les-son hour, so that she would know what you require. Evidently the girl sadly needs strict guidance, otherwise the time which she spends at the piano is of little avail.

Dead Levels in Music Study

How can I create in my pupils a desire to learn and to practice? I have tried with them all sorts of devices, such as rectals, contests and prizes; but parents sometimes say of their children. "They just won't practice; and if they don't take more interest, they will simply have to stop their lessons."—M. C.

In the best of teaching there inevitably comes at times a period of "dead level," when progress seems at a standstill. To provide for such emergencies, the clever teacher will constantly keep in touch with new ideas and methods and give them a fair trial with her pupils. I know a successful teacher who each year herself takes a course on the principles of teaching, from different authorities. Sometimes this course deals with materials with which she is already very familiar: but she always carries away from it added enthusiasm for her work. Each month there appears in THE ETUDE advice from experienced piano teachers and performers. Study these ideas carefully, and see if they can be applied to your

Various Methods of Gechnic

Arous Thethods of Occur Some technical methods require that the hands be placed on the the place of the control of the control writes level with the arms; the mainst the fingers and strike the keys to be curved, with wrists below the keyboard. The attack is different, to be curved, with wrists below the keyboard. The attack is different, to be curved, with wrists below the keyboard. The attack is different, to be curved, with wrists below the keyboard. The tatack is different, to be curved, with wrists and the tangent bert to throw her hands at Please criticise these methods for me, I have been teaching two years, method, even though I think that some of the old methods are prefer-able—dire, it, it.

There indeed seems to be no end to the ways advocated by different teachers and theorists for making connection between the keys and the tone of the piano. Modern teachers, however, are pretty well agreed that that method is most desirable which results in the most ease and fluency of execution, combined with command over the various qualities and shadings of tone. For a start, the first of the above sug-

curved fingers. As to striking the keysthis doubtless helps to give command over the finger muscles; but why strike, when a simple pressure produces plenty of tone? Striking too tends to emphasize the unmusical noise of hitting the key surface.

Turning now to the position of the wrists, than below the key level, since the latter these two extremes? A level hand is a position tends toward a heavy and overlegato touch.

As to "throwing the hands at the piano." I believe that it is well to play in the piano keys, rather than at them. As far as possible, keep the fingers on the keys, throwing the fingers a little upward only when

other's action. Methods may come and methods may gymnastics. go; but beauty of tone with a minimum of effort will. I trust, finally win the day.

Four Notes Against Three and Five Against Four

In reply to my request for examples of the rhythm that has four notes in the right hand to three in the left, Clarence Newall of Nebracka quotes such a passage in the Paganini-Liszt Etude, No. 6, and Vera Kelsey in Scriabin's Etude in F minor. Ralph Rauh, Montana, speaks of over forty measures of this rhythm in the last movement of Chopin's Sonata in B minor. C. R. Worth, of Rutgers University, sends the following list of compositions in which this rhythm occurs:

Chopin, Etude in F minor, from the 'Method of Methods;" Beethoven, Sonata Op. 79, last movement; Debussy, Danse de uck; Grieg, Ballade; Griffes, The Night Winds.

In the Chooin Etude for instance (which quoted also by G. Kritzler, of Long Island and James A. Carson, of Illinois), nearly all of the measures are made up of two groups of triplet quarters in the right hand against two groups of four eighths in the left, as in measures nine and ten:



Dr. W. L. Davis, of Ohio, cites another example found in Brahms' Variation No. 24, on a Theme by Handel. He says fur-

May I return thanks to all of the above readers of THE ETUDE for their able assist-

Arm Position with Arpeggios

Please tell me which is most acceptable in playing arpeggios, (1) to play with a strictly horizontal carriage of the arm, passing the thumb, and never allowing the arm to move

In and out the slightest bit; or (2) to play by letting the thumb in toward the keyboard, and sliding the long fingers out toward the tips of the keys. methods? This second method has been shown me by a conservatory teacher: but the arm does move in toward the keyboard, and out sgain—Jhrs. J. H. B.

Can we not adopt a position of hand and should prefer to keep them rather above arm which represents a compromise between good thing, especially in light playing; but for heavier or accented passages, rotation to right or left, or up-and-down motions of the wrists are often productive of better results than vain attempts to produce the desired tone with motionless muscles. Only avoid exaggerated movements as far as poscessary to produce the proper fluency of sible, so that your playing appears natural touch, or to keep them from hindering each and unforced and your hand and mind seems occupied with music rather than with

Piano Study as Applied to the Voice

I have an adult pupil who wants a "special course" on pinn to belp her vocal work. I have been glving her the first volume of Mathews' "Graded Course." teaching her the value of notes and time, having, her count aloud, and glving her short pieces that are full of melody. What more can I do '-E. M.

Nothing can be more helpful to a voice etudent than a thorough knowledge of the bling over the notes. And do not worry musical rudiments and the ability to read too much about playing fast; for given the piano music of at least ordinary difficulty, most favorable conditions of fingers and You are quite right, therefore, in giving your wrists, your metronome limit will advance voice pupil a good general foundation in of itself as much as is good for you.

a good portion of her time in learning to play accompaniments. Get her a book of simple vocal music, perhaps of folk-tunes, and have her learn to play the accompaniments, while you play the tune on the upper keys of the piano. Eventually, per- additional information: haps, she may be able both to play and to sing some of her songs!

Rotation on the Black Keys

Jam quite interested in the method of beginning plano pupils on the black keys. Is it practical for a read on the subject screen experience of the subject screen excellent pupil almost through with "funes for Tiny Tota." by Williams. His band position is very had, and I have won-tion is very had, and I have won-tion in the subject screen excellent pupil almost through with "funes for Tiny Tota." by Williams. His band position is very had, and I have won-tion in very had, and I have won-tion in the subject to th

The method of which you speak is advocated by Tobias Matthay; and for a com-plete description of it and its use with children, beginning with the youngest, I refer you to his brochure entitled "The Child's First Steps in Pianoforte Playing." According to this book, the pupil begins following list: the study of forearm rotation by doubling up his fist, and rolling the hand from side to side on the three adjacent black keys.

tem with your young pupil, since it involves the desirable conditions of loose and "Symphonic Etudes, Op. 70;" Schumann, "Symphonic Etudes, Op. 13." high wrists, also of free sidewise action of the hand and forearm.

Speed Limits in Playing

Speed Limits in Taigning.

I am a plan student seventeen
siderable seventeen
siderable student seventeen
siderable sevente

I am inclined to believe that if you timed the great virtuosos, you would be surprised to find that their speed as a whole is less than you would naturally expect. The reason for this is that what is taken for unusual rapidity is often really the vitality of accent and rhythm with which their playing abounds, and which fill it with life and action. I advise you therefore to try to put more and more meaning into your playing, rather than to strive for mere

Get vourself a metronome at vour earliest opportunity, since without this device you never can be sure of your ground. According to this, a speed of J=144 may be taken as a limit for your fast work. Beyond this there is danger of sacrificing clearness, and of substituting for it a mere aimless scram-

It would be well, too, for her to spend More About Piano Structure Concerning the structure of pianos, which

was discussed in "The Round Table" of last August, Mr. George Anderson, of Juneau, Alaska, contributes the following

It in planes having three pedals, the mind support to provide the mind to the mind t

Essential Piano Studies

In the study of the piano, besides Clement's "Gradus," Bach's "Well-Tempered Clavichord" and "Inventions," and Chopin's "Etudes," what other collections of piano studies would you consider as being in the "indispensable class \$^{**} - \Delta. D.

Beginning in Grade III, and proceeding in general progressive order until the final Grade X is entered, I may suggest the

Heller, "Studies for Rhythm and Expression, Op. 47 and Op. 46;" Czerny, "School to side on the three adjacent black keys.

I think it would be well to try this sys
Of Velocity, Op. 299;" Cramer, "21 Selected Studies (von Bulow):" Moscheles. "Char-

> Also selected studies by Henselt, Liszt and Rubinstein

ETHELBERT NEVIN, Op. 25, No.1

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FASCINATING PIECES FOR THE MUSICAL HOME

Nevin's imagination blossomed incessantly like roses on the Riviera. Never did it rise to more delightful and graceful melodic heights than in this ingratiating barcarolle.

Andante, quasi "dolce far niente" M.M. J. = 56

ALBA

THE MOST FAMOUS and popular function of the formidable competition of two such tween Introduction. First Theme and (there are none of the chromatic passages usually connected with wind and storm) the formidable competition of two such tween Introduction. First Theme and (there are none of the chromatic passages usually connected with wind and storm) the formidable competition of two such tween Introduction. First Theme and (there are none of the chromatic passages usually connected with wind and storm). The second Theme never before was witnessed usually connected with wind and storm in a sonata. The second movement but a demonic round of whirling spectrs. Morch from the "Sonata in A-flat, Opus ing, the most poignant grief, contained in 26," by Beethoven (bearing the inscription, the outer parts, whereas the middle section sulla morte d'un eroc-on the death of a shows the most charming and naive chil-hero); the Funeral March from the dren's faith in another world where we may "Eroica Symphony" by the same composer meet again our lost dearest. -aimed at the gloomy future of Napoleon Buonaparte, then emperor of France and almost of Europe; the Death March (Trauermarch) of Siegfried, in the "Gotterdammerung" by Richard Wagner; and the Funeral March by Chopin, forming the

Beethoven and Wagner in order to form a more volcanic. Such a savage fight bebetter judgment on its merits. We have to take, of course, into the consideration, that the marches by Beethoven were composed around twenty-five to thirty years before Chopin's; the Death March by Wagner, around thirty years after the work of the Polish composer

Marches in Contrast

THE MARCH from the "Sonata in A-flat, Op. 26" by Beethoven is hardly to be counted among the highest efforts by this great master, inasmuch as the pathetic and heroic character seems almost absent from this work. To me, at least, it sounds rather "military." There is much of the pomp usually connected with military parades. One might imagine trombones and even cannon shots. As to mourning, grief or despair, there is not more to be found in it than a file of valiant officers and soldiers is supposed to show, when they bury their dead comrade. From a more colossal mold appears to be the Funeral March from the "Eroica." The first twentyfour measures, and especially those from the seventeenth to the twenty-fourth, show a grandeur which makes them more than worthy to conduct the greatest hero of all time to his grave. But this exalted height is not maintained in the second part of the march. The Maggiore (C major) cools off to a more conventional kind of music-"wo man weder die Grosse des Saengers, noch des Besungenen fuelt (where one feels the full greatness neither of the singer nor of the one sung about.)

Turning to the march of Wagner, we feel immediately the superhuman greatness of the dead hero, who succumbed to human perfidy (Hagen), but not the full greatness of Wagner himself, inasmuch as he falls back on all those leitmotivs which accompanied Siegfried on his long way through the score "Siegfried" and "Götterdämmerung." Alas, it must be confessed that Wagner does not take, for this occasion, the pains of creating some new of his harmonic and melodic wonders, but simply repeats himself. From all of those marches the one by Chopin became the most popular, in spite

The "Funeral March" of Chopin A Master Lesson by the Renowned Pianist

MORIZ ROSENTHAL

A Personal Program A FEW WORDS about the "Sonata in B-flat minor, Op. 35," where the Funeral March forms the third part (movement), and the rôle it fulfills, may not be as the marche is finished the Finale (Presto) third movement from his "Sonata in Bauming, Op. 55."

Chopin is credited with having written third movement from his "Sonata in B- superfluous. This sonata can be considered begins. two funeral marches, the one already men- was not only with Wagner the greatest voice, without accompaniment, with a simtwo nuneral marcnes, the one already men-tioned and another in C minor, which was a most only with Wagner the greatest youce, without accompaniment, with a sim-munical lower, be was also a fighter, a ple uniform and sort over in both hands, warrior. The fate of his fatherland, which without crashing chords and thundering lesser light, of course, but Chopin's pupil and devoted friend. Surely one cannot be and devoted friend. Surely one cannot be sufficiently and devoted friend. Surely one cannot be sufficiently and divided among Russia, Ger-characterized the movement as the wind and devoted friend. Surely one cannot believe that this C minor Morch should origintate from the same illustrous pen which
surprised the musical world by an almost
"Sonata in B-flat minor" shows (First
under opped chain of masterovies. Regarding, bowever, the March from the
garding, bowever, the March from the
Themps and possible and an employed of this Unison-Finale. "There is gossible
Themps pollo priding and government of this
liked every program, confiding in the musimay pollow priding the private program, opplied the movement as the wind
any and Austria, moved thim to frenzy
"Sonata in B-flat minor" shows (First
und pollow price and programs as seen—
spend, who saked the side and programs of the line and the final the first price and the first price and the first price and the first price and the first private and the first price and the fir "Sonata, Op. 35," we are easily seduced to Theme) noble pride and greatness of the between the right and left hand." In my compare it with those highest efforts by hero. The "working out" part grows still modest opinion, there is no gossip between

a more realistic battle, a true war battle of paradise. Childlike hope for another a more realistic battle, a true war battle of paradise. Unifdlike hope for another interrupted by an enchanting vision. No and better world, expressed in the D-flat doubt a hero is depicted fighting for his section of the Funeral March, gives way fatherland, overwhelmed by sweet memories to utter despair. The sonata turns to and hopes before he succumbs on the battle- tragedy

And now begins the third movement, the *Marche Functure*, of the sonata, where the hero is borne to his grave. And, as soon

Chopin composed this mighty work amid tropical surroundings, at Las Palmas, the capital of the Spanish island, Majorca, in the autumn of 1838, or winter of 1839 Much earlier, however, he had discovered the "South of music

In November, 1838, he left Paris and went to Perpignan in southern France, where George Sand awaited him alread with her two children, Maurice and Solange. From there the amorous couple went to Barcelona and took the ship for Majorca. At Las Palmas Chopin fell des perately ill. Tuberculosis declared itself manifestly, he suffered from hemorrhages domitable. He composed at this critical time his most forceful works, like the "Sonata, Op. 35," his "Préludes" his terrific "Scherzo in C-sharp minor," musical hero deeds which defy change of times and are not yet understood by some dry virtuosos who are not musical enough to feel the full greatness of Chopin, this "classical romanticist." as von Bülow used to call him After having established these historical facts, it remains to show the technical and interpretative possibilities of this march.

The first thirteen and three-fourths meas ures are built on a bass of two regularly intermittent chords, both belonging to the B-flat minor family



In the famous edition, by the publishers of THE ETUDE, there is left no doubt that the pedal should change at every chord (at every quarter note). It should, of course, be borne in mind that the foot should be raised from the pedal at the same moment that the hands strike the chord, that, on the contrary, the foot should be pressed down at the very moment when the hands are lifted from the keys. Only this inverse operation assures a long, uninter rupted and unblurred sound. Most important is it also that the sixteenths in the right hand should get their just and full time. Nothing spoils more the grave majesty of this pathetic melody than too short sixteenths, which are apt to create an atmosphere of levity. The metronomic prescription of our edition (Chopin, himself. abstained in this whole sonata from metro nomic signs) is: MM.,=80. I confess however that I have a weakness for a slower tempo in this march and that my metronomic design is 1=72. Regarding the fingering, I prefer the following:





CHOPIN DREAMING HIS "FUNERAL MARCH"

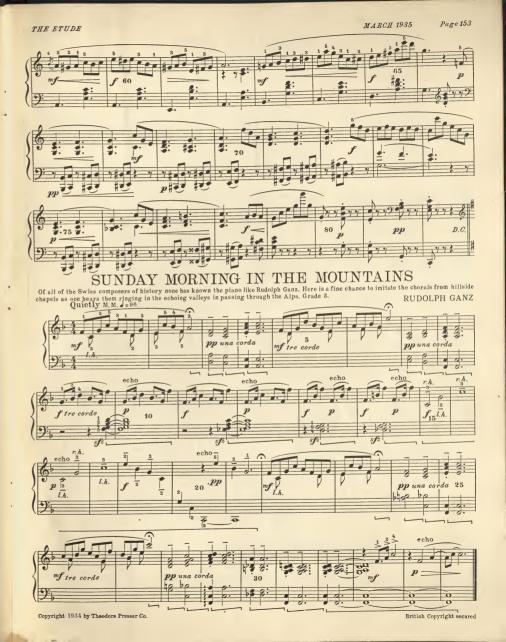


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GEORG EGGELING, Op. 157





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THE ETUDE

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CRINOLINE DAYS AN OLD-FASHIONED WALTZ

Just catch the rustle of taffeta skirts and goodness knows how many silk petticoats as they swing and swirl in the lilt of Crinoline Days. Although this composition is essentially a piece, it makes an excellent study in rhythm.

GERALD F. FRAZEE Tempo di Valse M.M. d.60 a tempo

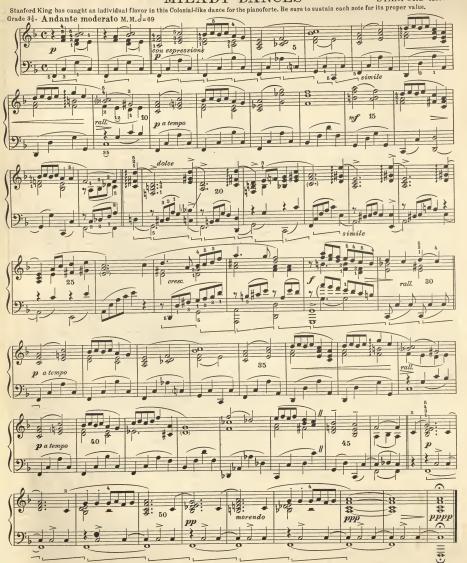




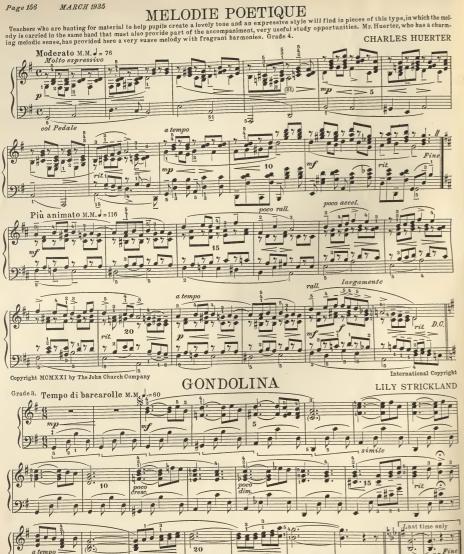
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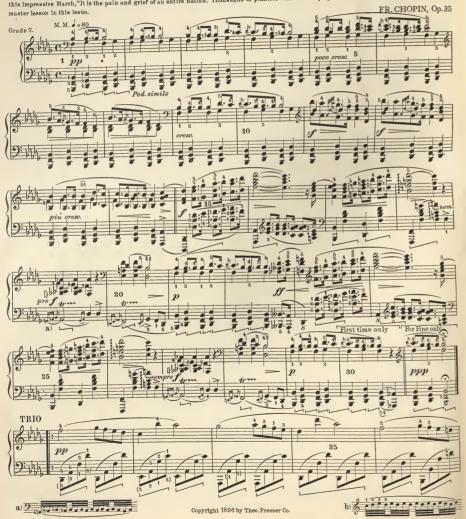
MARCH 1935

MASTER WORKS

See lesson on this piece in this issue by Moriz Rosenthal.

FUNERAL MARCH

The Funeral March is the third movement from the "Sonata", Op. 35, published in May, 1840. Chopin used two minor triads in this great work to produce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Folish critic Karaszowski said of duce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Folish critic Karaszowski said of the somber tones of the deep-voiced bells. The great Folish critic Karaszowski said of duce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Folish critic Karaszowski said of duce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Folish critic Karaszowski said of duce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Folish critic Karaszowski said of duce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Folish critic Karaszowski said of duce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Folish critical said of the folish critica



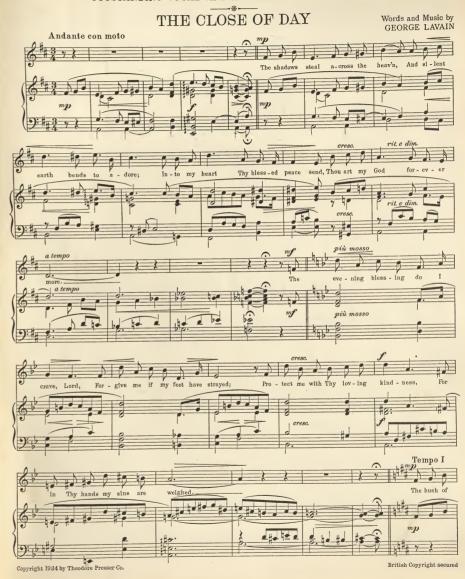


Handel's facility for writing charming dances in the prevailing style of his time has been remarkable in that these compositions, played in the proper spirit, seem to have a present day timeliness which can only be ascribed to genius.

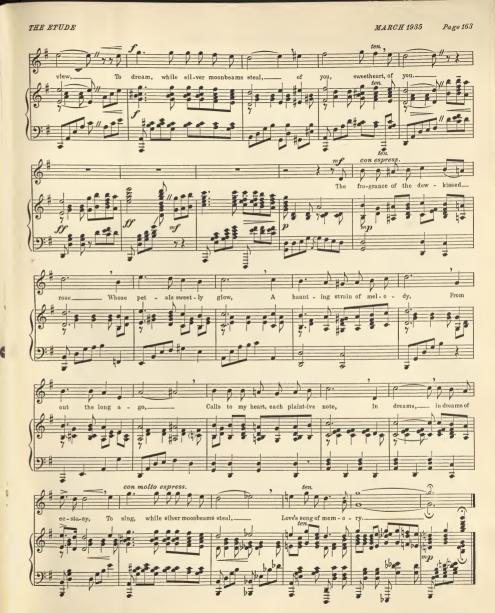


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OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES









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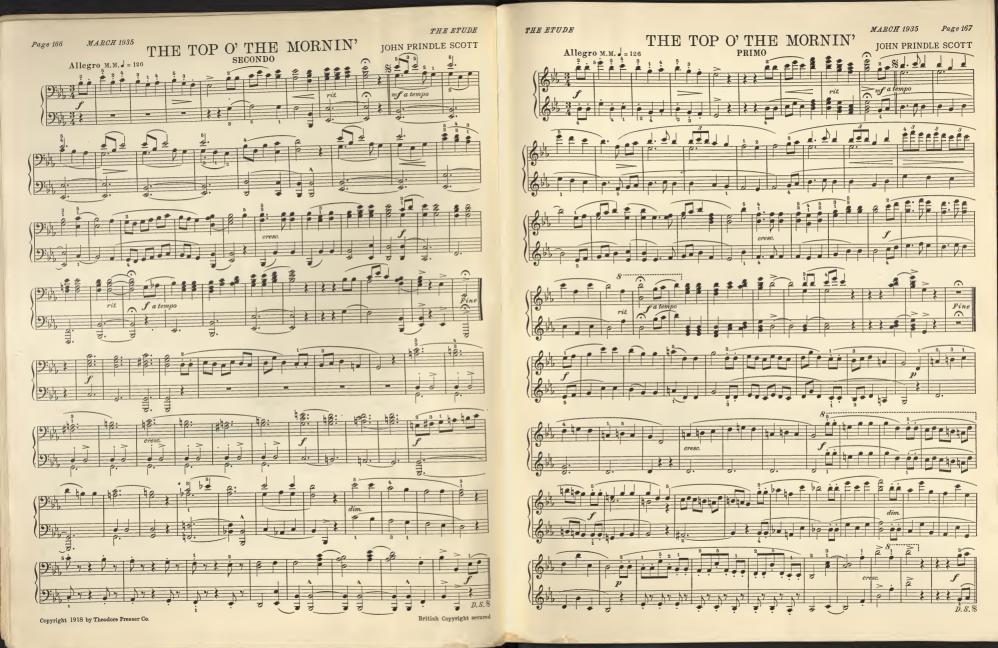




IMPROMPTU RELIGIOSO



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FRANZ SCHUBERT



SWING SONG

This piece is written for the first, second, and third fingers of each hand. Both hands should be kept in position over the keys. Recite four measure

sections (notes and fingering) before playing as an aid in reading and memorizing. Grade I. Rections (notes and fingering) before playing as an aid in reading and memorizing, trade 1.

Rhythm Drill: Place palms of hands together and swing arms to right and left alternately on the first beat of every measure. Count "1-2-3" or singular more.



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SCAMPERING SQUIRRELS

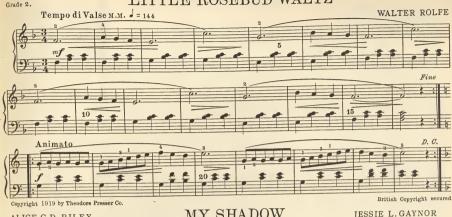




LITTLE ROSEBUD WALTZ

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MARCH 1935



ALICE C.D. RILEY

Grade 14.

MY SHADOW

JESSIE L. GAYNOR DOROTHY GAYNOR BLAKE



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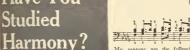
PRELUDE IN C MINOR

International Copyright F. CHOPIN, Op. 28, No. 20

Probably the most played of all Chopin preludes. This arrangement, while slightly simplified retains the majesty of the original. Use syncopated pedaling with it. Release and put down the damper (right) pedal just after the chord is struck, not with the chord, and the effect will be continuous, without a conflict of harmonies. Grade $2\frac{1}{2}$.

Largo (Slow, broadly) M. M. = 52





Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony-and if you have not studied the subject you should not delay any longer.

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Learn to analyze compositions—to identify the chords used and thereby get an intimate knowledge of the intention of the composer. You get at a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. A knowledge of Harmony helps to satisfy the natural curiosity of every player, which is "How did the composer write it?"

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key to key.

t better in mind.

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Name		Age
Street No	•••••	

confronted with a marked difficulty:

Here the following arrangement is sug-Ex.4

This is not without its difficulties but can be conquered by careful practice. And now to the middle section (the

Again, the excellent Presser edition shows, for bass a choice of fingering,



below the staff.

Rubinstein no less than six times—the last procession coming gradually nearer an time under most interesting circumstances afterwards passing and dying away. This which may be quite well mentioned because proceeding has been imitated by many great of the historical interest attached to them. and small artists; but it seems, to me at Anton Rubinstein was an admirer of J. N. least, a very superficial interpretation, and an united was an admired to 1,5 to lead, a very sugerinate interpretation, and a musical way and make more money a noted composer; and he accepted an enfrom music than ever before.

The musical way and make more money an acted composer; and he accepted an engreen music than ever before.

The musical way are more to the part of the present of the part of the present of the part of the Get Catalog and Sample Lessons of place of Hummel) and to dedicate the the music dies away, but, giving way to a whole receipts of this musical festival to very human sentiment, should follow the the creation of a monument to Hummel.

As the distance from Vienna to Presburg loses all meaning. Still there is a wonderis scarcely more than thirty miles, which were easily traveled by rail in one hour, I are played diminuendo. Then it sounds went over the same afternoon, in order to rather as if even the power to feel loss and listen to the great master, and had the grief would vanish. wonderful luck to meet him at the train An interesting incident of my own career and to remain in the same compartment may be related here. I was announced for with him during the whole trip, to speak a recital in London when suddenly King Chicago, Illinois with him about Tourguenieff and Russian Edward VII fell ill and died after a short literature and music. But great was my sickness. My recital was postponed to the surprise to hear at the railway station in following week. The program, beginning Presburg that Franz Liszt had telegraphed with the "Sonata in B-flat minor" by for seats and would come over in order to Chopin, remained unaltered. The first two hear Rubinstein again. Of course I waited movements were finished and I struck the patiently at the station until Liszt arrived, first chord of the Funeral March, when I accompanied by some pupils and friends, heard a sudden rustle, a rush coming from whereafter we drove to the Hotel Palugyay, the audience and saw that the whole public Please send me catalog, sample lessions, and full information regarding stem, which was alternatively beaven ing, during the whole bushes of send me marked with an Xebow sourse! have marked with an Xebow some fixed meaning and very much earthboard. I "Threndy's by Choomis In such a minus

played no less than four sonatas on this evening, besides a dozen of smaller pieces) lacked a little bit of grandeur and passion, My reasons are the following: If the Murred beyond belief by incessant use of thumb of the right hand is used on every the pedal, terrific crescendos and incorrect tone of the lower voice, the movements of technic. But most interesting of all four both hands become very much alike. Be-sides there is a more even touch derived (Funeral March). He did not care a bit this way (in changing the same finger from for the prescriptions and the will of the mighty composer, whose true and modest In the twentieth measure small hands are interpreter he should have been. On the contrary, and in spite of his glowing admiration for Chopin, he disfigured the text and the meaning of the supreme Polish master. Quite at the beginning he put his lion's paws into the keys, thundering four times the B-flat minor chord at the contra bass octaves. After this he began the March, quite pianissimo, went on in a crescendo to forte, continued more and more fortissimo until he reached an unearthly tonal climax. Then he played the Trio (in D-flat) with very rich and luscious tone, even at those places where Chopin prescribed a pianissimo. His left hand on this occasion sounded much too heavy, nay clumsy, for which Liszt put the fault to the fingering,



which destroyed the legato. When Rubinstein returned to the first part of the march, he began almost fortissimo, diminished by and by to a whispering pianissimo and ther of which I prefer by far the one indicated finished the piece with the tenderest imaginable ppp. Without any doubt (and I heard this march interpreted by Anton he explained it in this way) he imagined a

I will not aweil on the playing of Kubin-stein, which was alternatively heaven-storming and very much earthbound, I "Threnody" by Chopin. In such a pious will say only that the first movement of Chopin's "Sonata in B-flat minor" (he memory of their dead king.

Class teaching is the only means of giving out a large répertoire. Also it is an incentive to the student to distinguish himself. There is a competitive spirit, a feeling of friendly rivalry, that causes a class pupil to put forth a greater effort than a private pupil who has no basis of comparison for his work. There is a certain amount of alertness in classes, while I have always found that private lessons are bound to drag. It is more difficult to go beyond the mere mechanics with a private pupil. For one or the other, self-consciousness stands in the way, whereas aesthetics can prevail in a large class



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Last time to Coda

poco rit.

MARCH 1935

Sprightly M.M. = 116

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THE SINGER'S ETUDE

Edited for March by EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



The Maintenance of Vocal Integrity

By ALBERT LUSHINGTON

crasies of "artistic temperament,"

The Fragile Instrument

the full glory of their voices beyond the

early years of middle life. Yet it is doubly

important that they should do so, inasmuch

as the vocalist, unlike the instrumentalist,

has to wait for maturity before commenc-

ing to practice on his or her instrument.

need only to recall such artists as Patti,

was still receiving culogistic press notices

in 1908, or Battistini or Lili Lehmann, and

we have the most comforting reassurance.

Some Fundamentals

(a) Whether the voice be correctly pro-

duced, that is, without friction and waste

of misdirected energy. This is dependent

on the team-work between master and

(b) Our present concern, however, is the

far simpler inquiry into the requisites for

efficient vocal hygiene, or the maintenance

of vocal integrity. This involves two broad

1. The free and unhindered vibra-

2. The reinforcement given the sound

thus generated, by the various re-

sonators of the larynx, pharynx

Situated within the post-nasal spaces and

larvnx are certain minute glands whose

office it is to supply the mucus which acts

as a lubricant for the voice tract, including

tions of the vocal chords; and

and post-nasal spaces.

considerations :

the aptness of the other.

physiological functions:

Reason Now from cucumbers the attempts have been made to discover attempts have been made to discover and to offer to its votaries, some panacea whereby the instrument, upon which the practice of their art depends, might be maintained at the highest possible standard

of efficiency.

The Greek sophists were followed by their servants bearing some of the many voice preparations known as "Artericae," with which they laved their throats during lengthy harangues.

In Rome, Nero, subjected himself to a regime as rigorous as it is interesting:
"At night Nero lay upon his back

with a thin sheet of lead on his stomach. He purged himself with clysters and emetics; he abstained from fruit (!!) and all the dishes which could harm the voice; for fear of altering the notes, he ceased to harangue the soldiers and the Senate. He even kept near him an officer to take care of his voice. He no longer talked save in the presence of this singular Governor, who warned him when the spoke too high, or when he forced his voice; and, if the Emperor, carried away by some sudden passion, did not listen to his remonstrances, he made him close his mouth with a napkin."

In modern times the sacrifices appear hardly less heroic, and the Pall Mall pupil, on the competence of the one and Gazette of 1869, published an authentic list of panaceas used by the greatest singers of that time. Here are some of its revela-

Labbatt used two salted cucumbers; Sontheim used a pinch of snuff and a glass of cold lemon-

Wachtel used the yolk of an egg beaten with sugar; Steger used brown juice of Gambrinus:

Robinson used soda water Sontag used sardines; Nilsson used beer:

the cords. It is the overactivity of these glands which causes the symptoms of "phlegm" and "catarrh" and induces the Now from cucumbers to soda water, and lemonade to sardines, is a wide and vague harsh "couac" which dislodges it. companying this condition, the turbinated latitude, even allowing for all the idiosynbones behind the nose are usually swollen. Whilst these conditions exist, it is positively dangerous to attempt the study of IS an incongruous fact, that notwithsinging; because they are apt to lead to a forcing of the voice, in a search of the desired "resonance," which is bound to be standing the advance of modern science, and the very formidable array of "voice books" published, vocalists seldom carry

Does the Stomach Sing?

SCIENCE has made it increasingly clear that most of the ills to which the body is heir, may be traced to incorrect dietetics; and this is especially true of the voice. To what extent is it possible to prolong the life of a voice? For an answer, we For there is not only the direct connection between the alimentary tract and pharynx, but also their nerve supplies are inextricawho commenced her career in 1859 and bly interwoven and mutually affect one another. Because of this, every experienced singer knows how the state of his voice depends upon the condition of his digestive organs. In Italy singers speak of Our INQUIRY involves two main 'constination of the nose," and over here we have seen the term "nasal paralysis"

used by the proprietors of a spray. The question of diet is too personal to admit of any stringent general rules. As Bacon expressed it, "A mans own observation, what he finds good of, and what he finds hurt of, is the best physic to preserve health." But here are a certain few ele-mentary rules worthy of observation:

(a) Do not overeat. Upon this law hang all the others; and the best way of enforcing it is to stop eating before you must do so. Be satisfied but never satiated. (b) Allow at least four hours be-

tween substantial meals; and do not sing immediately after eating a full (c) Eat a mixed and varied diet,

with an abundance of vegetables, fruits and salads. (d) Drink a generous quantity of

pecially for those suffering from ex-

(e) Of great importance, too, is the habit of thoroughly cleansing the mouth with dental floss and salted water after meals. This will obviate portions of food lodging between the

(f) The question of exercise is easily settled. Any form, which takes one panting for breath, will suffice; for singing is itself a wonderful physical exercise, demanding great reserve of energy. A "Daily Dozen," the first thing in the morning, with deep breathing always, will drive away that sluggish feeling and will add brightness

(g) Smoking in moderation does not seem to be harmful, and is even eulo gized by Sir Charles Santley. But, undoubtedly, it must not become a con stant hahit. (Mario paid for his indulgence, with an extremely sensitive throat; and there are those who say that Caruso sacrificed his devotion to

Avoid Extremes

N SHORT, the singer need not adopt the life of an ascetic; but his must be a life of moderation, without those ex cesses which invariably exact a full penalty for their indulgence.

Vocal integrity is as essential to the voice user as "form" or "condition" is to the athlete; for the vocalist must be, first of all, a vocal athlete before there is any possibility of his becoming a vocal artist It is only by adhering unswervingly to the welfare of general bodily health that the singer ever shall be able to play upon his instrument, "The lyre of God," with that elegance and easy assurance which wil enable him to transcend the physical and to enter those regions where are possible the noblest and loftiest flights of his chosen

Regaining the Lost Voice By Cecile N. Fleming

HE LOST VOICE may be re- the treatment of this disability.

sources. It may have been shock, wrong of the trouble; after mat, the remedy, lost he beautiful to the bream of the troubles and the same re-

of the trouble; after that, the remedy. lost her voice through this source, when five minutes a day."

agained, providing there is no physical agained, providing there is no physical deformity, permanently disabled or-crossed or misplaced. This has been known to be rest from singing and from speaking ex- is practically the same as for the work of the production. Providing the providing there is no physical against the providing the providing there is no physical against the providing the providin gan, or irremediable obstruction. Of any to respond to regular practice of breathing his ultimatum. Jenny Lind obeyed. Sentience in perfect rest, and then a minimum gan, or irremediable obstruction. Of any to respond to regional parameter of distance in these the throat specialist can give reexercises. If not so in a reasonably short sible: but "what a deprivation for a of soft practice but very, very slowly inperiod, then it should be the skilled physi- woman," as she afterwards facetiously ex- creased, is a safe cure. iable information.

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Loss of voice may co claimed. And of Garcia she said, "He Bodily ailments are for the skilled physipractice, overwork, or bodily ailment. Of a faulty method or tone production) is a breathing; and, for the first week when Almost every vocal ill may be prepractice, overwork, or boundy annature. Or by pully annature of the pull may be provided by the first thing is to find the source frequent element of disaster. Jenny Lind work began, I was allowed to sing but and eliminated, by careful, healthful breathing the provided by the provided

Most often it is not what to 40, but what is the key to success in Garcia restored it. Nevertheless, his first sult as with the arms. It becomes tired, stream into beautiful tone

prescription was three months of absolute worn and trembling. For this the remedia

Opening the Voice

By GURDON A. FORY

duces a tone. Now lift the dampers place else for it to go. and strike again. A series of tones above The same closing will take place if too the one struck comes into vibration, and much emphasis is put upon singing "forby listening it will be heard that the tone ward." The tone is forced to come "foris enriched and amplified by these "over- ward" by giving less room at the back, tones," which vibrate in sympathy with the and so it becomes "white" or shallow, with fundamental tone. This is an illustration insipid, callow and colorless quality. Do of what is meant by the expression, "open- not try to drive but try to fill. Give the ing the voice."

there will be a use of the cavities and sur- voice. faces whose resonance adds to the funda-

desired. This opening is more like yawn- interference taken away. broadening, widening and deepening it. Observe and try to remember the feeling of grateful roominess and bigness this gives, when done easily and rather gently. Now try to reproduce this sensation when singing a tone, and let the tone seem to fill up

that it is from within that the tone is ammaturity and splendor. What is overdone plified. Do not try to sing "out," for in in the first five years you will lack in the so doing one must close the inside more or last ten.

TRIKE a key on the piano, and a less to make the tone seem to go "out." It string is set in vibration and pro- will go out of itself, because there is no

overtones a chance, by taking the dampers In the correct effort to open the voice off them or, in other words, by opening the

Trying to open the voice also helps wonmental tone the overtones needed to enrich derfully to counteract the all too common tendency to contract the throat. It also This opening can be done in a general helps to prevent the tendency of the larynx way only. One cannot say, "Open the to rise as the upper register is approached, antrum" or "Open the sinus." But if one when it needs, if anything, to be lowered. thinks, "Open the voice," there will be an This "opening" affords an immediate sense opening of whatever needs to be opened to of relief as the higher tones are neared, rive the tone the added color and richness as if obstruction were suddenly removed or

ing than anything else to which it can be The golden ringing quality of the great compared; and yet it is not exactly the voices comes from the utilizing of all same. Try before the mirror and it will resonances, not of one particular resonance be found that the back of the throat can It comes, not from an incisive and sharp be noticeably expanded in all directions, pointed pinching and driving, but from an opening, expanding and amplifying process practiced until every corner of every cavity is fully expanded and filled with intense vibration. If rightly practiced with patience and discretion, this growth goes on for many years before all its possibilities Try to sing "in," and it will be found are reached and the voice attains its full

Queen and Singer

By HERMIONE ESTHER EDWARDES

an extent responsible for some of the rather an extent responsible for some of the rather caruso and Battistini of their day.

"That particular season," writes Mr. bears her revered name; for she had most Wortham, "was unusually brilliant; for the decided views as to propriety of conduct young Queen had been only five months under all conditions. Nevertheless, to have married." He tells also of her youthful come face to face and to receive one smile pride in singing. An incident characteristic from her good countenance was enough to dispel any preconceived notions of Her whole life of "The Peerless Queen," hap-Majesty's austerity. She could command pened on an evening at Buckingham Palace every deference due her exalted position, when Mendelssohn accompanied Her Majand she could still be human,

manity was her love for music and even upon which she naively apologized, "Genan evident pleasure in participating in its erally I have such a long breath." Then performance. Till saddened by the death she promptly confirmed this by a second of the Prince Consort, who shared so many song in such a manner that Mendelssohn of the burdens of her office, they were frequently at the opera and concerts, often purposely to lend their favor to the success

struggling composer and his work. When participating in music at her "parties," the Oueen was but followingor was she setting?-the fashion of luminaries of London society. For Lady Normandy and Lady Williamson had won and held their leadership largely through their musical accomplishments.

Not so long ago the London Daily Telegraph reproduced, as illustrating an article by H. E. Wortham, its widely recognized music critic, a program, in facsimile, of a concert at Buckingham Palace. June 12, 1840, on which appeared the item,

Duo, Non funestar Crudele from Ricci's opera, "Il Disertore" Her Majesty and Prince Albert

On the same program with the royal drawing-room.

Goop Queen Victoria may have been to songsters were Rubini and Lablache, the

esty in one of his songs and a nervousness One of the manifestations of this huwrote home that he never had heard better singing by an amateur.

The young Queen must have had both a voice and a considerable technic; otherwise she could not have sung for her guests the part of Pamina, with Rubini as the Tamino and Lablache in the part of Sarastro, in the famous trio, Dunque il mio ben, from Mozart's, "The Magic Flute."

How different from the present, when the social leader is either too vapid to cultivate music seriously or apt to be looked upon by her associates as just a little queer f she does so. Perhaps it would be better if we had someone in commanding position to set a custom of having music in the home other than that secured by turning a dial. Perhaps we may hail the day when seeing pictures of themselves in a box at a sport-ing event, or at a "political pow-wow," will hold a lesser lure for our ladies of leadership than does the presiding over a cultured

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THE ORGANIST'S ETUDE

Edited for March by EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



The Reed Organ

By Herbert S. Morton

In the read of the control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the standard of the It is hoped that the information in this control of the It is hoped that the information in this control of the It is hoped that the information in this control of the It is hoped that the information in this control of the It is hoped that the information in this control of the It is hoped that the information in this control of the It is hoped that the information in the It is not real musician is above social position. Some article will be a real help to them. eminent musicians, whose names are now We will assume that you, as a reader, household words, lived amid very humble are a good piano player, that you can play circumstances in life.

instruments, especially the reed organ. It keyboard is the same as that of a piano. is usually found in poor homes, small But if the bellows are filled and a key churches, and in other humble places. Yet pressed, no sound is heard. Now note that its harmonies have sometimes led great some stops have numbers on them. Each audiences in rendering paeans of praise. of these controls a set of reeds. Pull one

torium did not contain an instrument, and a piano. an orchestra could not be engaged. The advice of a noted organist was sought. He owned a large reed organ, gladly offered the use of it, and then played this entire work for them. Surely this was a most second line, treble clef, and the tone heard noteworthy instance where the true value will be G, only one octave higher. If you of this kind of instrument was recognized. have a large organ, there may be a stor You may recall that when the noted blind numbered 2 ft. Playing the same key, with you may recall that when the noted build a minnered of it. Pulying the same key, with evangelist. Ir a. D. Sankey, saig to great the congregations, it was this instrument which congregations, it was this instrument which occases higher in pitch. So, if the organist he used for accompaniment.

The Pianist-Organist

THE ETUDE has often answered quescult to play a reed organ. Most of these you will find the foregoing in every pipe cuit to piay a reed organ. Arost of cases, you will mad use foregoing in every inde-queries evidently came from piano players, organ, as well as many additional features. the G on the second line, treble clef, and, kind of instrument; and in the capacity of and reed organs. The reeds are divided the tone heard is one octave lower than pipe organ.

third grade compositions and that you are This is equally true in regard to some seated at a reed organ. Observe that the On one occasion Handel's great oratorio, with the label 8 ft. on it, in the right secthe "Messiah," was to be given by a choir tion, and press the G on the second line of sixty voices. The only suitable audi-

> A Study in Registers CLOSE the stop marked 8 ft. and draw one marked 4 ft. Press the G on the

> wishes to play in octaves, all that has to be done is to use two stops marked 8 f

and 4 ft., and play only on one key. . We will use only simple terms, so that all I tions for those who have found it diffi- may understand, so we will only say that

N THE REALM of music, in its sci- "volunteer organist" they have found them- into two sections, the point of division being piano pitch. You cannot be too careful in



HERBERT S. MORTON At his Reed Organ

There is this difference between pipe if there is a 16 ft. stop in the right section, having a pedal keyboard are played as a

organ, should the player have this stop in The same arrangement of tones and organs couple up in treble, and down in ass, or right and left sections respectively. Large organs usually couple upwards only.

HERE IS a stop labelled "Vox Humana," This when used gives the same ffect as the "Tremulant" in pipe organs. t is a very beautiful stop in solo work. It adds a brilliance to high tones in the

And now a few helpful hints in hymn

Use 8 ft., 4 ft, and 2 ft. stops combined when giving out the tune. Use the swell as necessary. With the congregation singing, add a 16 ft. on the left, or use composition (left knee) swell. Try playing one octave higher than written, with the right hand. Practice to play treble, alto and tenor with the right hand, and only the bass with the left.

Of course these hints apply only to the instruments without pedal keys. Those

Expression on the Organ By WILLIAM R. CRAWFORD

TET US SEE how much music can be made on the organ by the use of only one chord, and without the moving of a stop or the touching of the

First we will draw the soft stops on the Swell Organ, with the Open Diapason and Violino (4 ft.) on the Great. On the Pedals we will have Bourdon, with the couplers Swell to Great, and Swell to

Most of the music played on the organ manuals and one on the pedals.

Now we will experiment with the chord chord work one note is played on the pedal without this being mentioned. First we will play the chord on the Swell, with two notes in each hand. Next, repeat it, with the soprano c played on the Great, with two notes on the Swell by the left hand, repeated with three notes on the Now, with both hands on the Great, play the same chords with two notes Great with three notes in each hand.

PLAY THIS a number of times, using different combinations, until one is found that will give a crescendo almost as perfect as if the same chord were played six times on the Swell with the crescende produced by the use of the swell pedal. After this, reverse the procedure and thus create a diminuendo.

We now will repeat this chord of five notes eight times, as whole notes, thus making a short voluntary of eight measures is in chords of five notes, four on the in four-four time. Play this on the Stopped Diapason of the Swell, with pedals coupled to Swell only. By playing two notes in of C, with c in both soprano and bass.
We will play it six times, and in all the of the swell pedal. Let the first and second measures be played as whole notes, the third measure as a dotted half-note with the first count a rest; and the fourth measure will be a dotted half-note with the fourth count a rest.

Now the last half of our voluntary will have the fifth and seventh measures filled in each hand. And now we are ready for by whole-notes; the sixth measure will in each hand. And now we are ready for the climax by repeating the chord on the have a dotted half-note with a rest for the the climax by repeating the chord on the have a dotted half-note with a rest for the large climax by repeating the chord on the Swell; and then a line with which greatly strengthens the rhythm. No

have a whole-note with a hold (or pause) If it is desired that the last line of the to strengthen the feeling of a finish. This will make a complete selection which can on the swell, with two notes for the right he arranged in many ways.

Enters the Hymn

we are ready to see what can be done with two notes in the right hand and one with hymns, anthems and accompaniments in the left, and with no pedal. The line, of simple construction, with still the use of the same combination and no use of the a solo on the Great with accompaniment

Thee (Bethany), this first group of words line of the verse may have three notes for s repeated several times in the first verse. each hand on the Great, as a climax. Let us play it in two ways on the Swell: first, the first three words will have three will have two notes in each hand; and the last two words will have two notes in each hand; and, second, the first three words will have a before the played on the organ was written to the control of the played on the organ was written to the control of the played on the organ was written to the control of the played on the organ was written to the control of the played on the organ was written to the played on the played on the organ was written to the played on th second, the first three words will have two for the piano, and it is sometimes best to notes for each hand; and the last two words will have three notes for each hand, the one written. Then, supposing a chord Then, later in the hymn, where usually the is to be repeated four times; the first and swell box would be opened, we will play third counts may be played with three notes one line of the soprano on the Great, with in each hand and the second and fourth three notes in each chord of accompani-

hymn shall be softer, both hands may play hand and one for the left, and no pedal.

In the hymn, My faith looks up to That ALL OF THIS will require a consider-able amount of work. With this done, the Great, playing "I pray" on the Swell "Take all my guilt away," may be made In the hymn tune, Nearer, my God to for each hand on the Great; and the last

Making Adaptations

first count; and the eighth measure will each hand playing two notes on the Great. the pedal may be used for the crestendo

THE ETUDE



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as in any hymn which has been first studied but notice the changes of tone quality. in the method described.

ing twelve times the chord of C, as described at the beginning of this article. with less notes; and, if too soft, use more scribed at the beginning of this article. notes by duplicating voices.

Begin with the swell box open, and These suggestions may be made the gradually close it till the point where source of more interest in playing the three notes are used on the Great by each of the grant for, as was read some years ago, hand; then gradually open the swell-box "If an organist would make his playing till the point where there are four notes fascinating, he must learn to do three on the Swell with one on the Pedal. Play things: first, to listen; second, to listen; this so there is no crescendo or diminuendo, and third, to LISTEN."

In playing on a small organ, if the We will next try another scheme by play- stops in use are too loud play the chords

The Graining of Boys' Voices

By Francis Coombs

AS THE SYSTEM of training the of a Patti or a Melba. Shades of Reason! A voices of boys, known in the United States as the English Choir School Method, is being used by an increasing number of choirmasters, no apologies are THE FACT IS that many so called authorities, in trying to avoid the needed for its discussion in the columns of Tue France

So much extravagant praise has been lavished on this system that those interested in the subject should know more of its maxim. Is there no middle way here? application and results.

A Vocal Disease

THE OBJECT admittedly aimed at and (successfully!) achieved is the elimination of the chest voice, and the roughness and stridency of tone which the average boy, left to his own devices, will average boy, let is accomplished by teaching him to find a so called "head" voice on it by several tones. the vowel oo, sung softly at a convenient pitch, and holding up the quality of tone thus obtained as a model for the boy to pronunciation of words.

Not long ago, in an Episcopal church, are not so marked as in hers. was heard a psalm chanted by boys whose There is a typical boy voice timbre, more chest voices had been successfully obliterat- akin to a string than to a flute tone, with ed The chant was by Turle from Purcell, an appeal of its own and capable, which, it with the reciting notes, F, F, G, B-flat. skilfully dealt with, has great charm of All these notes were moaned out with a expression. We have heard it in not a head production, with the result that the few solo boys, who have been fortunate words of the first verse sounded like this- enough not to fall into the hands of the "Uh suhd uh wuhl tuhk hunhd tuh muh wooz head voice votaries. thuht uh uffuhnd nooht uhn muh tuuhng." And if it be objected that such boys are Which being interpreted, is, "I said I will exceptions to a general rule, one need only take heed to my ways, that I offend not in instance the singing of the boys of the my 'tongue."

And it is this sort of thing that is ac- (of which a phonograph record is obtainclaimed as an ideal of what the singing of able) as a welcome contrast to the lamenthove ought to be and on which terms of able results of hidebound adherence to a praise have been bestowed which would re- system ill-considered in the making and quire modification if applied to the singing made worse by careless devotees.

And a Remedy

Scylla of chest tone on the one hand, have plunged into the Charybdis of a false and

artificial head voice on the other. "Moderation is always safe," is a sound

One notes that here and there, even among those afflicted with the head voice malady, attempts are being made to palliate the obvious symptoms of the disease. The late Dr. Varley Roberts, who was perhaps the first to mention the patent defects of the "all head voice" system, advocated training the chest voices even as high as C, and

Let Nature Have Its Way

follow. The result is that boys trained in this way, undoubtedly lose chest voice, BUT WHY, cling to the chest and head this way, undoubtedly lose chest voice, harshness of tone and every other char- can be readily made to produce their voices acteristic, except a kind of melancholy hoot, in the manner first mentioned; and it is resembling more than anything else the an easy way to get rid of disagreeable tone of an ocarina. Their voices have no chest tones-at what a cost we have seen. resonance and are incapable of variety of Yet it is none the less true that, for those expression. They cannot sound a pure ee, who have ears to hear, the boy's voice, like i, ah or even oh, and fail hopelessly in the the woman's, has lower, medium and upper quality, though in his case the distinctions

Choir of The Temple Church in London

The Organist's Creed

By JESSIE L. BRAINERD

I. I will consider my position as subor- the most important duties of the organist, dinate to the director of the choir. Though I will try at all times to grow in a feel my duties are important, after all the direc- ing for rhythm and musical values. tor is responsible for the general success VII. In the accompanying of a soloist

and services. III. I will follow the conductor's beat

and phrasings, and will respond to the office of the choir and organ is to lead mood of the composition. IV. I will coöperate with the choir, the the congregation in their worship in song.

V. I will feel my responsibility at all times and, in the case of possible errors of the particular service.

cover these from notice. VI. As good hymn playing is one of a part of worship.

I will at all times try to lose any personal II. I will be punctual at all rehearsals conceptions in those of the artist interpreting the leading part of the composition.

VIII. I will try to realize that the chief

IX. I will choose preludes, offertories director, and the pastor, so that the services may be made coherent and well balanced.

by anyone, will endeavor as best I can to X. I will remember always that music in the church service is not for display but

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By HENRY S. FRY, MUS. DOC. Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Badlay of curre of sharps: fronts, S' G'; O, is the following interpretation of hyan backs, W. current to enter, of adjacent pluging current and the state of the current sharps: 2 %.

This makes the octave 1719."

PEDAL TO MANUAL

John Committee of the control of t

O. I have a new (I) gatique Brehaeth Pred
gram hame. To be need to gram Company
from the control of the control of the control of the control
from to still in cardiscie, how and the control
from to still in cardiscie, how and the control
from to still in cardiscie. The control of the control
as an antique I—II. J. B.

A. We have no information as to the firm
and probably similar type still in existency and
we doubt it having any value as an antique
like the control of the control o

to price, installation and so forth.

Q. We have been asked to list the free largest organs in the sworld and the five fragrest of control of the property of the of the p

and address of the inquirer. Only initials, or personowing guest, sum or published.

9. I am addition a prefet-board to my two ments of the present and the pr





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Bands and Orchestras

(Continued from page 147)

should be able sufficiently to slacken the so that for the gradual reanimation of the "HIS WORRYING and driving to pace at the right moment, so that the tempo with the pulsating proper movement for this theme might be

THE ETUDE

of which is quite that of the adagio



tone; so that, in spite of the connecting shorter periods, and culminates in



tifully leads to the cantilona in E-flat, we had arrived at the very slight nuance of the main tempo, which has been kept up all along. I arranged with the excellent executants that they were to play this Ex. 10



without the customary commonplace accentuation and not as follows



second theme demands; for I knew that I "The good result was at once apparent,

death of the principal theme at the close of a piece is a habit common to all Ex.12 "After the extreme excitement of the tempo allegro, I made use of the long drawn notes of the clarinet—the character of which is guite that of the adain

I had only to give the slightest indication of the pace to find the orchestra perfectly it is a matter of course in those cases where ready to attack the most energetic nuance of the main tempo together with the folin possession of the field, and finally celelowing fortissimo. It was not so easy on brates its apotheosis; of which Beethoven's the return of the conflict of the two great overture to 'Leonora' is a celebrated strongly contrasted motives, to bring them example. In this latter case, however, the out clearly without disturbing the proper effect of the increased speed of the allegro so as imperceptibly to ease the tempo in this feeling for the predominant rate of speed. is frequently spoiled by the fact that the place, where the figurated movement is Here, when the despairing energy of the conductor, who does not know how to dissolved into the sustained or tremulous allegro is concentrated in successively modify the main tempo to meet the various



Ser Charles Serence # the success of the ever present modifica-

tion of tempo was perhaps shown best of "After the splendidly sustained C major chords, and the significant long pauses, by

which these chords are so well relieved, the musicians were greatly surprised when I asked them to play the second theme (Agatha's Prayer), which is now raised Ex.11

to a joyous chant, not as they had been accustomed to do, in the violently excited manace of the first allegro theme, but in the milder modification of the main time.

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Controlling the Speed

our orchestras-very frequently indeed nothing is wanting but the sound of the great horsewhip to complete the resemblance to the effects at a circus. No doubt increase of speed at the close of an overrequirements of the thematic combinations (for example, at the proper moment to relax the rate of speed), has already permitted the main tempo to grow so quick as to exclude the possibility of any further increase—unless, indeed, the strings choose to risk an abnormal rush and run, such as I remember to have heard with astonishment, though not with satisfaction, from this very Viennese orchestra. The necessity for such an eccentric exertion arose in consequence of the main tempo having been hurried too much during the progress of the piece; the final result was simply an exaggeration-and moreover, a risk to which no true work of art should be exposed-though, in a rough way, it may

he able to bear it. "However, it is difficult to understand why the close of the 'Freischutz' overture should be thus hurried and worried by Germans, who are supposed to possess some delicacy of feeling. Perhaps the blunder will appear less inexplicable, if it is remembered that this second cantilena, which toward the close is treated as a the principal allegors: like a pretty captive the principal allegors: like a pretty captive and it would seem a case of the principal allegors. tical justice that she should eventually be raised to the charger's back when the wicked rider has fallen off-whereat, finally, the capellmeister is delighted, and proceeds to apply the great whip.

"An indescribably repulsive effect is produced by this trivial reading of a passage, by which the composer meant to convey, as it were, a maiden's tender and warm effusions of gratitude. Truly, certain people who sit and listen again and again to a vulgar effect such as this, whenever and wherever the 'Freischutz' overture is performed, and approve of it, and talk of 'the wonted excellence of our orchestral performances'-and otherwise indulge in queer notions of their own about music, like the venerable Herr Lobe, whose jubilee we have recently celebrated-such people, I say, are in the right position to warn the public against 'the absurdities of a mistaken idealism'-and 'to point towards that which is artistically genuine, true and eternally valid, as an antidote to all sorts of half true or half mad doctrines and maxims."

"As I have related, a number of Viennese amateurs who attended a performance of this poor maltreated overture, heard it rendered in a very different manner. The effect of that performance is still felt at Vienna. People asserted that they could hardly recognize the piece, and wanted to know what I had done to it. They could not conceive how the novel and surprising

(Continued on page 192)



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ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Just Intonation in Violin Playing By ALBERT GALE

mention of the word, temperament, as applied to intonation, or by the express would too low when the G-sharp is wanted some word state. Many of these some word too low when the G-sharp is wanted some word too low when the G-sharp is wanted some word too low when the G-sharp is wanted some word too low when the G-sharp is wanted some word too low when the G-sharp is wanted some word too low when the G-sharp is wanted some word too low when the G-sharp is wanted scarcially in the same way for the pulsations and height of strings over the fingerbased carefully in the same way for the pulsations and the same key give for the put to the control of used or if they were told that G\$ and Ab it is suggested that you try an experiment then you may tune each string to the cor- will be much like this: are not the same tone. Too many of us. I on your violin. First of all, the measurer responding tone on the piano; but the infer not be accept tempered intonaments given are only approximate. They
tervals will then be "tempered." They may tion as the one and only relationship of might vary widely on different violins, ow- still answer our purpose, however,

torgans and pianos; to accompany sous payer owng readwey proad or narrow, to the string. Place air rour singers on the playing and singing, and to the too-general variation of pressure against the finger parties of the finger parties of the supporting board also might after the intonation in A natural position. Sound it with the open parties of the property of the property of the payer of the playing and or narrow. background of our orchestras. Nowadays pitch and hence the location. the tempered scale, or something the tuner intends as such, is almost universally used The vibrational length of the strings is while listening for the pulsations which, as

tent, gives a fixed relationship of tones. tween the A and D strings. Thirteen tent, gives a fixed relationship of tones is the usual length for full-sized can also the members of the string choir. violins. The string grooves in the nut of use only stopped tones when for such card may be slipped under at that point.

Here is a two-measure transition using ments I have given, then your locations of

Physicists tell us that G-starp is forcer from the A. When tuning, always draw than A-flat. Perhaps they are right. They are right, the flow smoothly and slowly without much startling prove it, mathematically. But, if pressure, Do not they are right, then our way of spelling strings with clarest control and the startling prove it is always. There is a much better say they are right, then our way of spelling the strings with clarest control and the strings with control and the strings with a string control and the strings with control and the strings with a string control and the strings with a string control and the strings with control and the strings with a string control and the example should be written this way: sound waves. If you hear pulsations, a sort



both the G-sharp and the A-flat. If Ex. 1 and you will have a perfectly tuned perfect of strings.

CARCELY anyone with a musical edu- is played on a well-tempered piano, a dis- fifth. I use this expression to distinguish it "G." Next crowd your fourth finger cation is surprised these days at a criminating car will say that the black key from the piano tuner's tempered perfect down to this bird finger still located mention of the word, "temperament," which gives this double service produces a fifth. This is due, in part, to the almost uniing to faulty strings, bridge set at wrong. The case step is to mark off a few locareal use of tempered scale instruments. versal use of tempered scale instruments too high or too low, and the fingers of the pencil and drawing each line at right angles (organs and pianos) to accompany solo player being relatively broad or narrow. to the string. Place all four fingers on the

am about to give.

of oo, oo, oo, coming at regular intervals,

the strings are not in perfect tune. The

faster these pulsations are, the greater the

discrepancy. Tighten or loosen your D

string very slowly while drawing the bow

and listening, and notice how the frequency

of the oo, oo, oo changes. Sometimes it

gets so rapid it becomes a flutter. The

The violin I use is a Gagliano model. Roll your finger up and down on the string intends as such, is almost universally used for pianos and organs. The same is true of a few other instruments occasionally called of or in orchestral scores, the celesta, the ducliner, chines, the glockenspiel, xylophone and, to some extent the harp. All other instruments used in standard orchesival instruments used in standard orchesival instrumentation can and do employ the control instrumentation. The polaries are capable. istst intonation, if the players are capable. to inaccurate placing of the printed mark-All the wood wind or reeds, both double ments can be humored in pitch and made to conform to just intonation regardless of the fact that their mechanism, to some ex-

Accurate Measurements

The trombone, in so doing, must at times my violin allow the strings to lie so close to say something about finger width will be a bit better in sound. Finally play avoid first position, and the strings must to the fingerboard that only a thin calling measurements. Use a stiff rule—a tape line will not do-and lay the rule on top marked and lettered them on your violin, It makes playing easier. At the other end of the finger across the nail at a point playing the G-sharp with the third finger onanty.

G-sharp and A-flat are not the same tone. of the fingerboard the strings are about about one fourth of an inch from the tip. snuggled up close to the fourth finger. is higher and leans toward A; an eighth of an inch high. If your strings Do not have the finger on a table or other in the first measure, and the A-flat with G-sharp is higher and leans toward G. are higher at either end than the measurewhile A-flat is lower and leans toward G. are higher at either end than the measuresupport while measuring, as that will flatten the fourth finger snuggled down close to the end out. Taken in order from the first the third finger G in the second measure. tones will be closer together than those I finger to the fourth, the measurements of and you will doubtlessly like this best of all average adult widths will be 5%, 5%, 1/10, 1/2, G-sharp is not the same as A-flat. B-flat or very near that. If your widths are less is not the same as A-sharp. D-sharp is than these, then do not crowd your fingers not E-flat; E-sharp is not F. Enharmonic FIRST OF ALL you must tune your too closely. If they are greater, then you tones are not the same tones, although violin accurately, starting as usual with may have to push one finger out of the way many of our musical dictionaries will tell the A. For our experiment the E may be to make room for the other. I am speaking you that they are the same pitch differ

Physicists tell us that G-sharp is lower from the A. When tuning, always draw on the D string to form G, second line of not be expected to cover their fingerbands

Notice the difference in location of Aflat and G-sharp. If the third finger in the upper drawing, or the fourth finger in the lower drawing were placed midway between the A-flat and G-sharp lines you would have the "tempered" tone, which many less discriminating players use for

Play the melody of the example in three different ways. First play it as notated in Ex. 2, using the locations you have marked on your fingerboard. This will sound as the physicists tell us Ex. 1 should sound To an acute ear this intonation is obviously DERHAPS it would be best at this point tion for both G-sharp and A-flat. This Ex. 1, using the locations as you have

neglected, though it should have some tension. The D should be tuned a perfect fifth

The next step is to place the third finger

ow of intervals of a small half step, ently notated. The above is submitted ently notation. The above is submitted simply as an experiment. Violinists with

Pet Positions By T. D. WILLIAMS

ONE of the greatest drawbacks to a Many years ago a violinist (not, how violinist is undue preference for one or two ever, of the orthodox type) called my alfavorite positions. Many players feel "so tention to this almost universal fault and The musical theorist, however, feels it, slower it gets, the closer you are to exact much at home" in their favorite position suggested a plan whereby one might know The miniscian always plays it in time. When you find the precise spot where that it is like pulling teeth to induce them white positions were best adapted to extra and the manner rue musicain in a way part of the others; preferring rather the manner shown in Ex. 1. If either ex- all pulsations cease, then you will have the to try any of the others; preferring rather less. The object of this ways to simple the manner shown in Ex. 1. If either ex- all pulsations cease, then you will have the the manner shown in Ex. 1. If cling example is played on an instrument of fixed lower string whating exactly twice to ample is played on an institution of the upper string ungainly shifts and unnecessary crossing by placing the every three vibrations of the upper string ungainly shifts and unnecessary crossing by placing the hard where it could contribute to the proper string ungainly shifts and unnecessary crossing by placing the hard where it could contribute to the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing by placing the proper string ungainly shifts and unnecessary crossing the proper string ungainly sh

the greatest number of notes in any group

without unnecessary shifting or crossing of It is unfortunate for violin students (not

THE ETUDE

coming in contact with competent teachers) The plan was to select for a given key, that the third and fifth positions have been positions which would cause the second or so much overworked; and we cannot confourth finger (while playing on the E ceive of anything more disastrous to a string) to fall on the key note. The fol-lowing examples will make this more clear: The whole tro

Ex.1

It will be seen that in Example 2, measure "A", the rule has not been violated; since the key (by implication) has changed

this rule; but they are not sufficiently ambitious player "on the rocks"; because numerous to justify using the third posi- the hand cannot be definitely set to any tion where the second or fourth should be one position while going up and down the

not so much in its playing as in its reading. stretched notes (as in fingered octaves) are We have accustomed ourselves, from the very beginning, while playing in the first

The most logical thing to do, is to study position, to place the first and third fingers "tone finding": that rarest of all faculties, come a habit so firmly fixed in our minds to put down next, without having to refer that now we regard it more as a pest than to the finger or position marks over the

which make very fine ensembles.

Later on, using his violin pupils and the

other string players as a foundation, the

teacher could add wind instruments, and

make a full orchestra from the original

The Value of Ensemble Work

By ROBERT BRAINE

A VIOLIN teacher writes to THE ETUDE were not his pupils. Quite a few conserva-

The whole trouble lies in our faulty method of reading violin music-having a

separate system of fingering for each posi tion instead of treating all the positions as "one musical unit." In other words, we have been taught to read fingers instead of tones; which latter is, in reality, the only scientific way to read music. When it is thus read (by sound) it matters little which position is used. Take for example: "The Star-Spangled Banner," which any violinist no doubt can play without note in any key or position without much scrambling next. The reason for this is because the music is in his head, not in the fingers. And, we might add, here is where we have "put the cart before the horse"-trying to get music out of our fingers before it even got into our heads. This is where the antiquated theory of "mastering one position at a time" (which usually began and There are, of course, many exceptions to ended with the third) has put many an fingerboard where the distance between fin-The difficulty with the second position is gers is changing with each move, and on lines (instead of spaces) and it has be- which enables one to know which finger

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Perhaps as good a way as any would be violinists who are not, at the time, taking for him to invite a number of his more lessons from any other teacher. advanced pupils to attend a rehearsal, where they would play in unison, pieces which this ensemble work will benefit the pupils, they had studied, and with which they are how much they will enjoy it, and how There should be a piano accom- quickly it will attract new pupils. When paniment of course. This will give them the ensemble has become proficient enough, steadiness in time, and accustom them to let it make frequent public appearances;

play together. When they have achieved these appearances will call attention to the good results in these pieces, they may take teacher's work in a manner that nothing up violin duets, preferably with piano ac- else could.

companiment. This duet work will prove Pupils playing in the ensemble will learn more difficult than the unison playing as it much that cannot be learned in the lesson involves strict counting of time, counting period. They will learn to play from directrests, and coming in at the correct place. ing, that is, to "follow the stick;" they will However, the effect will be much richer learn to play in time, and with pure intonaand more artisite, owing to the fine har- tion; to count rests, and to come in at the monies created by the violins playing differ- proper moment.

Another beneficial result of this ensemble After the class can successfully play play playing, from the standpoint of the teacher, duets, it may take up music arranged for is the social side. Pupils enjoy meeting three and four violins. A trio or quartette one another and making new acquaintances, of violins produces rich and pleasing effects. as new pupils are added, and as occasional Then the class might try trios for violin, visitors and the relatives of the pupils drop violoncello and piano, and eventually string in to hear the rehearsal. The result is an quartets-first and second violins, viola and esprit de corps, which means the "animating violoncello. The teacher could no doubt get spirit of a collective body." All of this viola and violoncello players from other results in great benefit to the teacher from sources, if none of his own pupils could a business, social, and artistic standpoint. play these instruments. Amateur viola and Many new pupils will want to participate violoncello players are often glad to play in the advantages of such an ensemble, and in an ensemble for the practice it gives pupils will keep on studying much longer, them. There are also other combinations

The teacher can well afford the hour or two of extra work, because all in the group can be taught at once, and pupils and their parents will appreciate the extra instruction they are receiving without additional cost. If our teacher has only a few pupils The pupil who has only one half-hour lesson at the start, he could invite several other a week, will get, in this way, an hour and week, I only have to play on the black players to join the ensemble, even if they a half or two hours instruction,

ing your hands?"
"But Ma, in the piece I'm learning this

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(Much of the mail addressed to the Fiolinia's Etude consists of serites descriptions, plot of the and added of old violent. On the basis of these, the consists of the series of the first of the series of the first of the series of the first of the series of the series

Parton Feddies.

A. G.—Phere are millions of factory fields, hranded "Fried. And Glass", which are and over them with an they are cheap justification of violine made byte and controlled the property of the controlled to the cont

obscure Makers.

3. M.—I do not find the violins made by Min. Takthason, Louisen, Sanghason, Louisen, Sanghason, Louisen, Sanghason, Louisen, Sanghason, S

Removing Rosin.

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on the helly, you had better take it to a good
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Choice of Strings.

K. M. S. — Vollnists differ to some extent in the kind of strings they use. Jacques Thihaud, the greatest violnist of France, strings his Stradivarius as follows; G, gut wound with silver wire; D, gut wound with aluminum wire; A, Italian gut; E, steel. I do that the strangement can be im-

n certain emisence, but n greet may are quite maken of the first. I selone find any helpfus and the first of the first of the first of the first own certaing the maker whose mass speers in your violin, nor do I flad any of his violin listed or priced in any of the cathega of well may be suffered in a first of the cathega of well and the first own first o

Are of any great value.

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T. Y.—I would suggest the Allegro Brilliont, by Ten Have, the Heiglan composer, as an effective violin solo for your program. If you are half through the "Kreutser Studies," you would be able to piny it. It is not so back neyed as many of the solos in its same grade.

The Vibran.

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with the entire storems, whereas a consequence of the winds of the consequence of the consequence of the winds of the consequence of the consequen French Violins.

L. P. H.—Your violin was evidently made by an obscure maker in Mircourt (France) in the first marker in Mircourt (France) in instruments, and countless of left hands have been desented as the content of the marker in Mircourt with a more content, and the marker in the marker was the content of the marker in the marker i

QUESTION AND ANSWER DEPARTMENT

Conducted by

KARL W. GEHRKENS

Professor of School Music, Oberlin College

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THE ETUDE

Does the C Clef Move?

O. Will you please ofte me in detail the metallic proposed by the proposed of the propo

Palmgren's "The Sea."

Palmeren's "The Sea." of Depth of the Palmeren's "The Sea. Are the Colory on Acoustrees | 10 m. how to play | found in measure 90.09 the Sea. Are the Colory on Acoustrees | played offer the Colory on Acoustrees | played offer the Colory on Acoustrees | played offer the Sea. Are the Colory on Acoustrees | played offer the Sea. Are the Color of the Sea. Are the Sea. Ar



In measure 7, we find the two chards mantoned in measure 2, to 3, the major chard on
the Coharp and A-natural are played
as the D-sharp of think yes mean F-sharp
as this in the hase cutp. G natural, and the
sas A-natural is played hefore the B and D
in the Greek. If this way?

The Coharp and R-natural are played
as the same of the same of







hy the note G).

A Question in Hurmony, wing J. Jiamphrey Anger's book. He states that the state of the property of the propert

may be all to heghe on the Vig though of A major, mering from that chord up to an one belildment chord (H₂ with radaed root) and in measure 7 procreesing down to the tonic chord of A through the Vila, found of the Vila o

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MUSIC STUDY EXTENSION COURSE

(Continued from page 148)

short themes. The first in the key of the on the last half and released on the first tonic is played in waltz tempo, and the half of each beat. This may be done with second in the key of the dominant—C out interruption from beginning to end major—is played animato. The second Some teachers like to call this Prelude "The theme presents a drill and diatonic passage March of the Giants" which is not a had for the right hand. A good study piece title for young students who find it a for second graders.

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stimulus to the proper atmosphere.

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By GUSTAVE KLEMM
Play Cock O' the Walk in March style with plenty of accent, keeping a tight rhythm at all times. In the first section the melody lies in the upper voice of the right hand while the second section has the theme in the left hand. In difficulty this piece will be found about grade two. or two and a half.

> SPRING IS HERE By HELEN L. CRAMM

A grade one piece employing both hands. It will be found effective as a sight reading piece or as the always wanted little tune

A Short Memory Course

(Continued from page 137)

faith in yourself; strengthen that faith by be found in back numbers of THE ETUDE affirming to yourself your ability to do as follows: what you have undertaken; banish confusion and distracting thoughts by concentrating on the music to be performed; cultivate repose; and you will find that your efforts to develop memory powers will be brought to a successful and pleasurable culmination.

Selections referred to in this article may Thorn Rose September 1932

Agnus Dei.....June 1928 Cradle Song, Danse Grotesque and Canzone Amorosa...April 1931 Forest Flowers January 1932 Ballet Egyptien and Down theApril 1932 Rayou .

Pubils Everywhere

(Continued from page 141)

each of the following famous: Niccolo Paganini... Franz Liszt ... Leopold Auer. 38. What is a Nocturne?... 39. Name some musicians you have heard pupil is expected to enter the date and the 40. Give the names of five violinists who tended. took lessons of Leopold Auer: This gives me an idea of the previous happy and unsuccessful music teachers I training and knowledge of the pupil. After have known are those who are striving to the pupil has registered, his name, address force some impossible ideals upon a public

and other necessary data are kept upon a which has no notion of "what it is all filing card. The work done is recorded on about." Do not try to do everything in a card at each lesson. Once a month each one day. Take time. Build. There is a excellent merchandising oppor- parent receives a letter telling just how wonderful old Italian proverb which runs. the child has progressed. With this is a "Il mondo e di chi ha pazienza (the world

am invariably on time. In addition to this, of them.'

I keep a list of all prospective pupils and send them a monthly letter. A regular book of programs, in which the pupils have participated, is kept in the studio. is also a book of concerts in which every nature of any concert he or she has at-

There is no great secret to getting pupils and keeping them. It is largely a matter of keeping them and their parents vitally interested in every imaginable way. Understand your public. Do not focus your work above their heads. Most of the unis his who has patience)

Some teachers seem to take the attitude Business-like Methods

I AM VERY careful in keeping a record all appointments and see to it that I where and it is my purpose to get my share am invariably no time. In addition to the control of the co

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Song and Symphony.

Q. 1.—What is a your some ing! 2.—Explain the difference between a phil-hermonic orchestra and a symphony orches-

harmonic orchestra and a symptomy orchestro.—1, R. for sing is to emit tones which are consistently musical, to sustain and connect tones (the sastenute and the legato), as demanded by the composer with regard to pitch, relythm and phrasing, to make the words latelligible to the Bistener, and to express with ficility and fullness the content of words.

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Prospects for Basso Profundo.

Prospects for Basso Profundo.

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2.—If yea," is the field of profundos one form of the profundos of the profundos one form of the profundos of the profundos one form of the profundos

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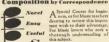
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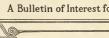
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building of the Commencement Program to colleges, schools and academies rely annually upon "Presser Service" for their musical se-lections. Well-trained music clerks, many cooleass, schools and academens rely annually upon "Tesser Service" for their musical selections. Well-trained music clerks, many the content reveals represent the contents reveals reposition that the contents reveals represent the contents reveals

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Possibly no magazine in the world can boast of as many subscribers who have taken it regularly for two, three, four and five decades as can The ETUDE. We are naturally very much honored by Mrs. Williams' letter which we present herewith.

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Sincerely yours, (E. LOUISE WILLIAMS)

terested in the announcement of this new orchestra book which is now in the course

EASTER MUSIC

While there were still months to be torn off the calendar before Easter, we were busy The musical portion of the program is mustly open the calendar before Easter, we were busy referred to the Commencement high lights. What is more inspiring and immediately the commencement in the commenceme range. A glimpse of the contents reveals repre-

THE COVER FOR THIS MONTH

One of the most beloved and most color-ful characters of those whose works made among American American music an-

nals was Victor Her-bert.

Because March is

a month which turns thoughts to Ireland, Victor Herbert's portrait on the cover of this month's issue of Tare Evrupe is quite timely. Victor Herbert was born in Dublin, Ireland, February I, 1859. The famous Irish novelist, playwright and composer of characteristic Irish songs, Samuel Lover, was his grand-father on his mother's side. Ilis father died father on his mother's side. His lattict deal when he was quite young and it was at that time, when he was but a lad of seven, that his mother took up residence in Stuttgart. His musical education began early and the violoncello became his solo instrument. He

His muscal education began early and the violoncello became his solo instrument. It will be a solone the solone his solone his earlier became a member of the court and later became a member of the Strauss Ornelestra in Stuttgart. He also began composing in the ISSO. It was not solve the composing the ISSO. It was not to composite the ISSO. It was not the composite of the ISSO. It was not the court Opera in Vienna. Shortly after their marriage, his wife was engaged for German opera at the Metropolitan Opera House in New York and at the same time of the ISSO. It was not the solone in the ISSO. It was not the solone in the ISSO. It was not the solone in the ISSO. It was not t

were in difficult straits.

Victor Herbert is particularly noted for his victor Hernert is particularly noted for his immensely successful light operas. He so developed in this field that he lifted the light opera to new beights. He also wrote two grand operas, Natoma and Madeleine, both of which were produced by the Metropolitan Opera Company. Many of the vocal solos and choruses from his operettas have become standard numbers frequently used in concerts.
Victor Herbert was the moving spirit in
forming the American Society of Composers,

Authors and Publishers which today has reached great proportions since the radio and other public performances for profit have come to make such use of copyrighted music. Victor Herbert died in New York City.

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(Continued on page 188)

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tion in gold. Its contents give short biographies of Richard Wagner, Wolfgang Amadeus Mozari, Ludwig van Beetheven, Gioacchine Rossini, Carl Maria von Weber, Ambroise Thomas, Giuseppe Verdi, Charles Francois Gounod, Georges Bizet, Jacques Offenhach, Engelbert Humperdinck and Giacomo Pucchi. These excellent biographies, however, are only in-cidental to the hook's task of telling the Fidelio, The Barber of Seville, William Lett, Der Freischütz, Mignom, Rigoletto, La Traviata, Il Trovatore, Aïda, Otello, Faust, Carmen, The Tales of, Hoffmann, Hänsel and Gretel, La Bohème, Tosca, and Madame

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ing pieces serves to attract and nois the student's attention and induces practice.

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(Continued on page 189)

WORLD OF MUSIC

(Continued from page 131)

WILHELM FURTWANGLER has re WILHELM FURTWANGLER has re-signed as director of the Staatsoper and of the Philharmonic Orchestra of Berlin, hrought about chiefly by the hostility of the press he-cause of his defense of Hindemith. At his last appearance at the Staatsoper, on Decem-her 23rd, when he held a performance of "Tristan and and the held of the property of the pre-ting of the property of the property of the pre-ting of the property of the presence of the pre-ting of the property of the presence of the pre-ting of the presence of the pre-ting of the pre-ting of the pre-ting of the pre-ting of the pre-pared to the pre-ting of the pre-ting such an ovation as to leave no question of their resentment of the chastisement the great conductor had received.

THE FORD PROGRAMS, which this last summer were such a feature of the musical activities of the Century of Progress Exposition in Chicago, are to be continued from Orchestra Hall of Detroit, with Victor Kolar conducting. They will be broadcast each Sunday evening, over the coast-to-coast Columbia network, at eight o'clock Eastern Standard Time.

+3 ---DR. H. A. FRICKER, who has won international fame as conductor of the Mendels sohn Choir of Toronto, Canada, recently celebrated the semi-centennial of his entry into the musical profession. In honor of the event, October 3rd. Born in Canterbury, England, he was at sixteen, deputy organist of the famous cathedral; and, before called to Leeds Music Festival, conductor of the Leeds Philharmonic Society, and of the Leeds Symphony Orchestra.

A HEBREW OPERA, "The Pioneers," with its libretto and music by Jacob Wein berg, was given concert performances on November 25th, 27th and 29th, in New

DMITRI SHOSTAKOVICH, the young Russian composer (he is said to be but twen ty-eight), seems to have won favor with the Cleveland Symphony Orchestra, with Artur Rodzinski conducting, gave on November 15tb the American première of his opera.
"Lady Macbeth of Mtsensk," and on January 31st, of bis "First Symphony"; then the Moscow Opera is giving also the opera just mentioned (but under the title of "Katerina Izmailova") as the chief feature of its present

SHIP in the American Academy in Rome is open for competition. It provides for two years of study at the Villa Medici of Rome with six months of travel each year, for visit ing leading music centers of Europe and making personal acquaintance with eminent com

SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young America singers. The contest will be beld in conjunc tion with the Biennial of the National Fed eration of Music Clubs in 1935, at Philadel phia and conditions of entrance may be A high class seedsman has arranged to dent, 1112 Third Avenue South, Fargo

> THE EMIL HERTZKA PRIZE for 1936 is open for international competition, for a musico-dramatic work—opera, ballet or pan-tomime. Manuscripts may be submitted till January 1, 1936; and full information may be had by writing to Dr. Gustav Scheu, Operaring 3, Vienna 1, Austria.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

THE ETUDE

Our publication department this month presents two timely new works that, judging welcomed by music buyers. The special advance of publication prices at which these works have been offered during recent months are now withdrawn and copies will available for examination at our usual liberal rates to active music workers.

Among the Birds, an alhum of piano

Among the Birds, an allum of piano pieres in the early grades, appears just in time for the Spring Recital program. Of course, this hook may be given to young students at any time during the year and, because of the natural love children have for hirds, it will surely attract favorable attention. But now, when the children have for hirds are the contraction of the country of the paring recital programs, this collection of bird pieces offers invaluable suggestions for program material. With the exception of an easy, playable arrangement of Schubert's Hark, Hark the Lark and a very easy version of the Mocking Bird all of the pieces are hy modern composers, numbers not to be found in any similar collection. Price, 50 cents. The Moon Maiden



a new operetta with book and lyries by Elsie Duncan Yale and music by Clarence Kohlmann, presents opportunities for unique staging and amusing entertainment that will be appreciated by those who have in charge

who have in charge the producing of operettas by amateur performers. The music is especially tuneful and easy to learn and the plot is sure to hold the interest of the audience. The price

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cludes a panel design chromium-plated bowl and candlesticks to match. The bowl curves and candiesticss to match. The bowl curves gracefully to an oval, is pierced around the edges and has hook handles. Length 13 inches, width 9 inches. The candlesticks are 3 inches high and have a hase diameter of 3% inches. The set is your reward for securing six subscriptions, or you may have

Candy Dish: The colored glass hase of this new candy dish makes it especially at-tractive. It is sub-divided into three parts and may be had in either blue or ruhy shade. The cover is chromium plated topped by a knoh of novel design. Diameter 8½ inches. Three subscriptions.

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A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

WALLACE A. JOHNSON

NSON

Mr. Johnson had pushed on in his study of musie, embracing harmony theory and composition. At the heavy and composition of the heavy and composition of the heavy and composition of the heavy and the heavy a Wallace A. Johnson was born in Plain

maire of his own desiting, after ten hours' above which the specific to hours' above which the specific to hours' above which the specific to hours' above to Bridgerort, Connecticut, take ting with the study. The hid been about twenty years in Bridgerort when ill health caused him, and the study have the specific to the specific to

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anded by all kinds of instruments.

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It is for that reason that here each month

some of the more outstanding items from the past month's printing order are listed since we feel that many teachers and other active music workers desire to keep ac-quainted with moving publications. Theo-pore Presser Co. always is glad to send any of these numbers for examination.

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By MARCIA HARRIS

The Crossing Point of the Scale By SUSAN BELL BRYAN

It is easy enough to play the scales of the first own was shining and its irrows.

[C, G, D, A and E, hands alone or in contray motion, but when the beginner starts of the put hands together it becomes a bit contray. The first own the first



This is because the hands seem to be working differently, but they really work together in three sections, thus-



here the third finger of the left hand crosses over and the thumb of the right hand passes "Hooray," cried Bill, excitedly. "The under (just the opposite, of course, coming back), and thus the third fingers come together on each side of the crossing point.

is F-G; in the D scale it is G-A; and so forth. Practice these crossing points separately and you will have lovely smooth

The Cant-Find-Ems

"Well," said Miss Teacher at the end of busy day, "everyone had the CANT-FIND-EMS today. Mary Ellen couldn't find her note-book. Jack lost the musical dictionary I loaned him last week. Betty Iane mislaid her new piece. Muriel left her exercise book at her grandmother's. Sydney thinks he left his music roll at Jim's house but Jim says it is not there. But Lulie had everything she needed. She always does, fortunately and she makes up for lots of the CANT-FIND-EMS."

The present."

Mrs. Milner reflected. "I know; and know enough to make up for the rest of us."

O.K.," said Bill. "I intend to keep it any thing on concerts when there are so up. I am now just getting a good start." What about yourself?

Do you ever get the CANT-FIND-EMS? It is a most troublesome ailment but can easily be overcome by taking a dose of practice period. Try this regularly, and if you have the CANT-FIND-EMS the trouble will soon disappear.

With one eye on the clock Bill finished many necessities to be bought, but it does playing the Happy Farmer, rattled through a few more pieces, then threw his music. And after all, I suppose you really on top of the piano and rushed out of doors. do have to hear some good music once in

None of the pieces had been well played, a while if you want to succeed, and you he knew, and his lesson came the next day; don't get much chance around here. So still, the sun was shining and his friends you go ahead and I'll fix it up some how, were out playing ball and he was missing "Hip, hip," cried Bill, "but you would

self who had begged for music lessons, and Clayton, and on the way they talked about his parents consented, although they were the program. hard pressed for money and wanted him to "There is a competition in connection wait one more year.

"I guess it is up to me to make good, enter it. All you have to do is to write I guess it is up to me to make good, clied it. All you have to do it will war after all," he told himself, "and if I am a nessy on your impressions of the concert ever going to get any where I'll have to and submit it to the conductor before the work in carnest." Bill was a very honest first of the month, by, and realized that if his parents made "But I do not know much about symptoms of the manufacture of the month." boy, and realized that if his parents made "But I do not know much about symlittle sacrifices to pay for his lessons, it phonies, and things like that yet," said really was up to him to do his part.

He swung around on his heel and returned home. Out came the music books knowledge they want so much as a genuine and the practice period began in earnest. musical appreciation, and you can qualify It was too late to play ball, anyway, he in that, I know."

Two weeks later Bill walked into the consoled himself.

consored numsers.

At the first sound of music his mother came to the door, "Why Bill," she said, "I thought you had gone out."

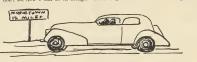
"I thought you had gone out."

"You won? Why that is splendid," said "I did," said Bill, glumly, "but I came his father. "What was the prize, son, I back to practice."

"Well, it is a luckly thing you did. Mr. forget." together, and that the pair, thumb and two, Clayton just 'phoned over a few moments "One whole year's music lessons free! together, and that the pair, thumo and two, clayton just pronce over a tew moments come together on the same pair of tones in the middle of the scale. These two middle Bramwell tonight to the symphony concert, in gagain. I said it was up to me to make tones make a crossing-point in the scale, for a first processing point processing point in the scale, for a first processing point processing point in the scale, for a first processing point in the scale, for a first processing point processing pro

Bill's voice was lost in the applause and "I bet I could have won it," taunted his

He swirled around on the stool in sheer elder brother. joy, then suddenly stopped, his face sober-"You? I guess not. You have to know The middle crossing point in the C scale ing. "I don't see how I can do it, though. something about music to win a prize like



WENT TO THE CONCERT

You see, it costs fifty cents, even for the that and what do you know about music?"

poorest seat, and I only have fifteen at "Keep it up, Bill," said his father. "You have to be the musician of this family and

with this concert, Bill, and I want you to

"You have a try at it. It is not technical

Star Songs

If all the stars could sing a song And all the clouds, as well, And if the moon could beat the time As forth the sound would swell;

Then there would be a chorus grand, 'Twould fill all sky and space; The world would not be here at all, But heaven in its place.



THE ETUDE

Musical Alphabet

By JAMES NEILL NORTHE SPACES The TREBLE spaces that I see



The spaces in the BASS will be An A and C and E and G.



The Lines upon the TREBLE clef Are E and G and B, D, F.



And now the BASS lines I will say-They're G and B and D, F. A.



Musical Resolutions

By GERTRUDE GREENHALGH WALKER

Do you make resolutions at New Year's?

And do you keep them? Any way, why wait for New Year's to make improvements? Improvements should be made whenever they are needed, New Year's or any other time. Check yourself on the following resolutions and see if you are one hundred per cent perfect. If you are, you do not need these particular ones but can go ahead and make and keep others, harder than these. But even easy resolutions are hard to keep strictly, so check up on these.

- 1. I will PRACTICE joyfully and
- regularly each day.

 2. I will COUNT aloud when I prac-
- 3. I will watch all DYNAMIC signs. I will be ON TIME for my lessons. 5. I will NOT CANCEL a lesson ex-
- cept for illness. 6. I will send due NOTICE if I must
- cancel a lesson 7. I will HELP my teacher by help-
- ing myself.
- 8. I will give my TEACHER credit for all she has done for me.

 9. I will SHARE my music with all
- who are interested. 10. I will give thanks to my PAR-ENTS for giving me the opportunity to learn and to appreciate'

JUNIOR ETUDE—(Continued)



Everyone's Favorite Subject By ANN MEREDITH

visit the music class, "why don't these friends invented? Who was Bach?" of yours study music?"

"They do not like it," answered Susan. and-

what are its boundaries? Can you make a do you spell the major triad starting on C-map of the keyboard? What composers sharp?" lived in Italy?"

Io Ann started to smile.

quarter note? Into how many sixteenth all the world." notes is a dotted half note divided? Do you know your table of intervals?"

ancient, medieval and modern. What was how interesting it could be.

"Susan," said Miss Miller one day, when the first type of music? How did the use neatest original stories or essays and an-Susan had brought some of her friends to of notation come about? When was the piano swers to puzzles.

Put your name and age

"Jo Ann's favorite subject is geography and Ruth. What is a musical phrase? What is boy or girl under fifteen years of age may Beth's is arithmetic, and Patsy's is history, the structure of a major scale? How many compete whether a subscriber or not, or chapters or parts in a sonata?"

And mme is grammar, said Ruth.

"And mine is language," said Helen.

"Well, Jo Ann, you know music has geography, too. Where is middle C and grammar, and geography, too. Where is middle C and grammar, and continuous must be received at the Junior Etude Office, and Joseph Garage and Salary and address of sender written plainly, and and address of sender written plainly, and AIL of the above conditions will not be geography, too. Where is middle C and grammar, and address of sender written plainly, and competitions who do not comply with a dark the first plainly, and address of sender written plainly, and competitions who do not comply with a dark the first plainly, and the plainly and the plainly, and the plainly and t

"Language? Who said they liked language? What does andante mean? and "And Beth, arithmetic is certainly in diminuendo?" And music, you know, is a music. How many eighth notes equal one universal language, loved and understood by

So now the girls are better friends than ever because they have the same favorite And Beth started to smile.

"And as for history, Patsy, we have different angles and they never knew before



DEAL JUNIOR ETTRE:

It snowed so much this morning that no one
that showed so much the morning that no one
that the showed so much the showed so much
that you finished practicing. But it is no cony
that the showed so that the showed so the showed so
for my show next mount). It is to rake money
for the Orphanes, and if you will play it will
know that the showed so that the showed so
that the showed so that the showed so
known that the showed so
known that the showed so
that the showed

band man and that you pen's band man and that you pen's composer you are studying, or something about the pelecy you are learning? It will make you like your practice better and help you in your playing of the piece. Moreon your Irlend, AUDREY M. BELLER (Ag 14), Massachusetts.

Composer Stories Game

By GLADYS HUTCHINSON LUTZ

PAPER is passed around, and each player writes the name of a composer and some comment upon the life of the composer. The papers are passed on, and each player reads through what has been written and adds something else to it. And so on, until each player has written once on each paper And then the complete stories are read

DEAR JENOR FITTOR:

DEAR JENOR FITTOR:

DIAL JENOR FITTOR:

LEASE JENOR FITTOR:

DIAL JENOR FITTOR:

LEASE JENOR F



Scrambled Germs

By EVELYN GEARHART BAUER 1. Scramble TOE with N and spell a musical term

- musical term.
- spell a musical term. 5. Scramble SET with R and spell a musical term.
- musical term. Scramble REBEL with T and spell a
- musical term.
- musical term. musical term

JUNIOR ETUDE CONTEST

pretty prizes each month for the best and winners and their contributions will be pub-

belonging to a Junior Club or not.

All contributions must bear name, age

THE JUNIOR ETUDE will award three the eighteenth of March. Names of prize

Do not use typewriters and do not have any one copy your work for you.

Great Artists (PRIZE WINNER)

Thanks to Providence, we of today have inherited from the past rare gems from centuries of toil, the works of great artists! Their inspired work, each in his own field, has left to succeeding generations abundant have given us some of our finest music; of

material, immortal in beauty.

Those who paint in harmonizing tonal colors from out of the fulness of divine insatisfying and even enthralling to the sen-Great artists may be found in many fields, composition be without a great artist to but those of whom we would think are interpret it?

otherwise materially minded world. They age, the fingers of this great artist still are the beings who completely remove our thrill thousands as they move delicately up minds from earthly things to realms of and down the keyboard. Yes, where would transcending heauty. They are the stars we be if there were no Paderewskis?

Betty Spiece and Florence Maker.
Mercurity Seven Cambridge and Mercurity Mercurity Seven Cathelen M. Hesten Mercurity Seven Cathelen M. Hesten Mercurity Seven Mercurity Seven

Answer to December Puzzle:

Great Artists (PRIZE WINNER)

Some of the great artists whom we admire today were once little boys and girls 2. Scramble ADO with C and spell a just as we are, without showing any parmusical term.

3. Scramble TREE with M and spell a we too may some day be counted among 4. Scramble GRANITES with U and great artists. We are little artists and some day we hope to be great artists.

We played some compositions of the great composers in our club recently and we tried 6. Scramble LACE with S and spell a to play them as great artists would play

I heard a great artist play the violin lately and I liked it so much that since then musical term. lately and I liked it so much that since a Scramble SPEAR with H and spell a I have wished to become a great artist.

MARY CATHERINE SOLBACH (Age 10) Scramble ELF with C and spell a N.B.-Will Mary Catherine please send us the name of her town and State so that Scramble NOT with E and spell a her prize may be sent to her. She gave

Put your name and age on upper left if notation come about? When was the piano swers to puzzles.

wented? Who was Bach?'

And Patsy started to smile.

"And music is just made up of grammar.

"And music on each sheet.

Great Artists (PRIZE WINNER)

As one reviews the history of music, he recalls the incessant labor of music lovers that have given us some of our finest instruments; of the great composers who the great performers who have given us

some of our finest interpretations. Where would we be without the great spiration, and produce, or achieve an effect, performers? What good would a fine instrument be without a great artist to per-form upon it? What good would a great

nut tnose of whom we would think are
those who paint either word, musical or
of these great artists, perhaps the one
who ranks the highest is Paderewski, the
Polish pianist. At seventy four years of

MAURICE ERNEST ISRAEL (Age 13), New York.

HONORABLE MENTION FOR DECEMBER

PUZZLE: PUZZLE;
Lucille Stokes, Bruce Berquist, Edythe
Grady, Jim Galley, Helen Erder, Vitlau D.
Niss, Elizabet Sliger, Fern La Rue, Vinetta
Boaiton, Frances Mayer, Jona Dale Smith,
Strabe Prance, Mayer, Jona Dale Smith,
Strabe Prance, Polly Coleman, Alicia Martin, Gertrude Holton, Emily Hoffman, Jean
Kanfman, Nydney Gosselman, Marian Douglas,
Muriel Cook, Lillian Somerset, John Dickernan.

PRIZE WINNERS FOR DECEMBER

PHZZLE: MAVIS POWERS (Age 12), North Caro-

CLAUDIA LIALA (Age 13), Ontario. ARLENA YOUNG (Age 14), Colorado.



Portrait of Bach, drawn by Charlie Freeman (Age 13), Virginia, using the letters in the name of John Sebastian Bach.

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THE ETUDE

White H. SHERWOOD, perhaps the most brilliant pianist and or the fingers over the thumb. It will be tracker of long American lineage which our country has produced, wrote in down near the side and a little in front of the beautiful produced when the side of the leaf of the beautiful beautiful down.

hold the wrist up, thus helping one the of wrist exercises.
sooner to acquire a light hand and a loose "The four kinds of wrist motion referred wrist-indispensable to an easy and fluent to are:

"With a high elbow comes generally a heavy, sluggish wrist, which causes one to rest the arm more or less upon the keys. This habit is a very bad one, inasmuch as it affects the sound of the notes played constantly, rendering pianissimo playing almost impossible, as well as causing much inequality in scale passages and the like,

THE ETUDE this valuable advice on How to the body. It should be held steadily down and heavy, while the wrist be taught four "The pianist should sit on a low seat different kinds of motion. Many of my during much of his practice, thereby bring- pupils have been materially aided by being ing the elbow below the level of the key-This will necessitate an effort to upper part of the arm during the practice

First-The ordinary action of the hand up and down from a stationary forearm, as in ordinary octave playing.

Second-The action of the wrist itself up and down, the finger tips re-maining meanwhile on or near the keys, with the elbow likewise stationary.

Third-The movement of the wrist

Fifty Years Ago Chis Month from right to left (particularly difficult

in extended movements).

Fourth—A rolling motion of the wrist and hand, whereby the opposite sides of the hand will be alternately raised and depressed. (This latter mo-tion is so difficult to understand and to do with any reasonable degree of ease or effect, even under the supervision of a teacher who understands it, that I have very little confidence in the most carefully written attempt at explaining One must try to keep the wrist low, and the elbow still-thoroughlythen loosen the side of the wrist nearest the thumb, keeping it lowest during an effort to raise the opposite side of the hand. The reverse movement, that is, that of lifting the thumb side of the hand, is altogether too easy, it being in fact the general position of most

hands, and a bad one for most purposes.

For most hands are held in the position of a side-roof, the weak side being lowest, giving a constant overdose of and fearfully slighting the fourth and fifth fingers.

"Now through this varied cultivation of the forearm and wrist we can expect to develop the power to assume a good position of the hand, with reference to an equal chance for the weak fingers (enabling us to hold the weaker side of the hand high and to subdue or hold the stronger fingers in check), thus making it more possible to play five notes in succession alike (an unusual acquirement).

"The fingers need a complete independence of training in at least three different directions. Generally only one is taught, as in the case with the wrist movement."

Widor-Grand Old Man

(Continued from page 144)

A Ripe Maturity

THIS STORY should not close with-I out pointing out the part played by Widor in the musical history of this country. We find him associated with some of the worthiest institutions established on a permanent basis: the Casa Velasquez, which in Madrid is a replica of the Villa Medici and the Palais Farnese in Rome; the Maison de France in London; and the American Conservatory of Fontainebleau, of which he is the guiding soul.

At all times Widor stood by his younger colleagues, putting in action the weight of his influence whenever the cause was worthy. In 1903, as Gabriel Dupont, already consumptive, was unable to travel to Milan and receive the Sonzogno Prize, won over two hundred and thirty-sever contestants from all nations, it was Widor who took his place and attended the initial performance of the crowned opera, "La Cabrera." In 1912 he took an active part in the election of Gustave Charpentier to the Academy; and as the vote was secured, he taxied hurriedly to Montmartre, climbed three steps at a time to the new "immortal's" apartment on top of the house, and took him in his arms to give him the great news. During the war, as a new seat had become vacant, he started promoting the name of Claude Debussy. But Debussy, ill in bed, hesitated. He thought he never could comply with the requirements of a candidacy, personal calls, gathering of documents, and so on.

Widor, however, insisted, saying that he would take care of all that personally. Unfortunately his efforts were in vain. Debussy's condition did not permit of any hope, and death took him away in March, 1918, several months before the date set

for the election. Now one last little personal touch. Widor dresses invariably in grey or dark blue. He wears soft flowing, dark blue polka dot ties, as can be seen in one of the ac-effect at the close had been produced, and _____ assuredly in accordance with the entirely free from ribbon or any other brilliant entrata exterior sign. Widor has been the recipient of dozens of decorations. He is knight, officer, commander of many orders; in fact he is one of the most "decorated" men in the is one of the most "decorated" men in the is one of the most "decorated" men in the isone of the most "decorated" men in the isone of the most product to write the most product to the incommendation of the incommendation of the most product to the incommendation of the most product to the incommendation of the most product to the incommendation of the most product the incommendation of the the world. But in his modesty, perhaps a

Next Month

THE ETUDE for APRIL, 1935 will include these interesting features

HIS PUPILS MADE MILLIONS

Frank LaForge (teacher of Lawrence Tibbett), whose pupils have carned fortunes by their singing, and who is one of the most famous of living accompanists, has written for the April ETUDE a commandingly interesting article on "Cultivating a Dependable Musical Memory."



Here is a lively article upon the famous D'Oyly Carte Opera Company from the Savoy Theater, London, and how they have had fifty years of triumph in the Gilbert and Sullivan Operas. It is filled with sprightliness and interest.

A NEVIN LECTURE RECITAL

This is a fine outline of all needed material, except the music, for a "Nevin Evening" which is sure to be a musical success. Teachers and club leaders are sure to welcome this plan for a very delightful occasion.

THE PIANO AS A BROADCASTING INSTRUMENT Dr. Harvey Gaul of Pittsburgh, one of the first to broadcast in America, over station KDKA, gives an authoritative and captivating article on this subject. It may be a very vital help to you some day when you have to face a microphone.

THE GRAND TRADITION OF OPERA

Leon Rothier, one of the greatest of basses who ever has sung at the Metropolitan, gives an inspiring code of ideals for all singers with ambitions towards the musical stage. Rothler's Mephistopheles is one of the great classics of operatic annals.

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Bands and Orchestras

(Continued from page 179)

where the love of decorations and other cians in the orchestra, however, might opening bars of the theme "toys of vanity" reaches such considerable have divulged a little secret, namely this: proportions: the button hole of his coat is in the fourth bar of the powerful and Ex.15

trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated on this subject, he is a minimal trite exaggerated by the content with wearing these distinctions score might be mistaken for a timid and full orchestra, appeared happy and glorisenseless accent, as a mark of diminuendo fied.'

companying pictures. But one thing is scarcely credited my assertion that a mod-composer's intentions—thus we reached a contractable in his attire, especially in France erate tempo was the sole cause. The musi-more moderate degree of force, and the

der territ cet

the world. But in his modesty, perhaps a trifle exaggerated on this subject, he is I interpreted the sign > which in the tender motive, gorgeously supported by the

Why Every Child Should Have A Musical Graining

By ALICE M. GOODELL

(One of the letters which just missed winning a prize in our recent contest under the above heading.)

ONE of the most vital questions before educators and parents today is this: "How may we best prepare our children for later years of responsibility?" Throughout the various phases of life-its daily routine, its hours of leisure, its moral and religious problems-mental alertness and high ideals

The study of music develops quick think ing together with rapid physical response. child playing an instrument reads the notes on the page and at the same time produces the correct tones. Whether he s playing or singing, with the music before him or from memory, before an audience or alone, concentration, perseverance, accuracy and self-control are required. When these habits are once established they are not easily broken. Their transference int all activities is a recognized psychological

A musical training is of great value in producing and maintaining high ideals. Provide something interesting for the child's leisure hours and the chances that he will indulge in undesirable pastimes are greatly reduced. Music offers one of the olutions for this problem. A child delights in "doing things." Give him an incentive an opportunity to "show off" either by performing for a small group, playing in the school or church orchestra, or singing in the Glee Club or children's choir, and his eagerness to increase his ability is doubled urthermore, a most desirable social con tact and religious influence is thus secured.

A study of music also gives the child a cultural background which in later years is of inestimable value. It will enable him to appreciate good music. It will also aid in his appreciation of other arts, for the laws of beauty bind all arts together. Thus the study of the art of music should help to make more beautiful the greatest of all arts-the Art of Living

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TWENTY MELODIES AND PLAYTIME DRILLS, Scarmolin as supplementary reading material for slow children. ROBYN-GURLITT.

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3rd year-TECHNIC TALES-BOOK II. FIRST CLASSICS AND FOUNDATION HARMONY, Mason.

MY WEEK IN CAMP, Wagness.

For the Child 7, 8, and 9 years

1st year-FOLKSONGS AND FAMOUS PICTURES, Mason TECHNIC TALES-BOOK I. ROBYN-GURLITT.

2nd year-Continue ROBYN-GURLITT. MY WEEK IN CAMP, Wagness. TECHNIC TALES-BOOK II. MARCHING MUSIC, Mason. FIRST CLASSICS AND FOUNDATION HARMONY, Mason (when some of the EARLIER work is completed).

3rd year-KEYBOARD HARMONY FOR JUNIORS, Gest

FOURTEEN SKETCHES, Wagness. Review parts of TECHNIC TALES-BOOK II and all principles. SUNNY CORNER IN THE FINGER GYMNASIUM, Terry (after FOUR-TEEN SKETCHES is completed).

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